

KIBBE.







# PALMER'S GUIDE

— TO —

## Muscular Movement Writing

— BY —

— A. N. PALMER —

Editor of the WESTERN PENMAN.

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SECOND EDITION.

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Containing complete instructions in the most practical and popular system of penmanship now extant,  
and lessons in pen-lettering, pen-drawing, flourishing and engrossing, with illustrations  
by the most skillful of American Penmen.

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Cedar Rapids, Iowa.



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*W. B. Palmer*



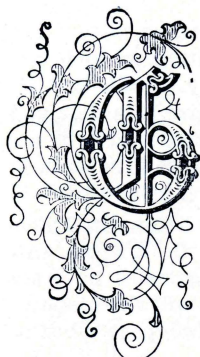
The road to the Chirographic Elysium is oftentimes rough, and is sometimes blocked by huge mountains of doubt, but all who are going that way, will find that the pleasure and profit at the end of the journey will more than compensate for all trials on the way.

We have been on the road for more than ten years, and, all in all, find it a very comfortable road to travel.

It is our sincere wish that this volume may be the means of successfully guiding thousands of young aspirants to a beautiful handwriting.

THE AUTHOR.





## General Remarks.

In preparing this little work on Penmanship, the author has tried to keep constantly in mind the fact that he is working for three classes, viz: The beginner, the amateur, and the professional; and he hopes that not one in the above mentioned classes will feel disappointed after having carefully looked through the book. The beginner is placed first on the list, because he is represented by very much the largest number, and because his claims are the strongest. Again, among the large number of works on penmanship now before the public, not one can be found in which the recognized business movement is thoroughly and fully explained. Movement is the true foundation upon which to build, if a rapid, practical style of writing is desired, and, as the muscular is the only movement adapted to business writing, as well as the best movement for nearly every style of ornamental writing, we have attempted to explain it in the following pages so fully that no one need grope in darkness, and no one with the use of one eye and one hand need long be without a good hand-writing. The "muscular movement system" of writing is sweeping the country like wild-fire, and from every quarter we hear its praises sung with all the enthusiasm of which young America is capable. It is the only system that combines legibility, rapidity, and beauty; it is the only system adapted to the wants of the American people, and it is bound to be recognized everywhere and by everybody.

We know that there are some who still cling to the fossilized theory that all that is necessary to make good writers of pupils is to place accurate copies before them, and to get them to study and practice such copies carefully. Such teaching never has been and never can be successful.

If this theory is correct, why is it that the public school pupils practice after the most accurate copies in the copy books for nearly a dozen years without acquiring a practical hand?

A good penman who uses muscular movement as the foundation, will teach the average student to write a good, practical hand in six months. When we say practical, we mean a plain and rapid style, adapted to business purposes.

With these glaring facts staring them in the face, it seems strange that the people who pay taxes to support the public school system, can be satisfied to see their children graduate from the grammar or high school with honors, after a dozen or more years of hard study, without one of the most necessary of all accomplishments—a good, practical style of writing—when that branch might have been successfully mastered in a few months under proper instruction. Pupils in the lower grades of the grammar schools, as a rule, write much better than those in the higher grades and in the high schools. Many wonder why this is so, and yet the solution is very simple and plain. In the lower grades the pupils are allowed all the time they desire in which to write a line in the copy book, and the result is they learn to draw (not write) the letters with great precision. That this knowledge, without movement, is valueless is clearly demonstrated, when the pupils reach the place in their school life where rapid writing is imperative.

The results of this method of teaching penmanship are clearly shown in the accompanying cuts, the first one showing the writing of a bright boy two years after he had begun his school career, and the second showing the writing of the same boy years later when placed in a position requiring rapid writing. Had this young man been taught a light, sliding muscular movement as the foundation, with a reasonable amount of drill on the plainest business forms, he would have acquired a handsome

*Dear Sister Annie: My teacher says  
i am a going to be the most  
handsomest writer in this citie.  
when i am a man! I write a  
hole line in my copy book every  
day. Write me a letter!  
(Your luvin brother)  
Jimmy.*



and rapid business hand long before he reached the high school. The author hopes that all who have occasion to turn the pages of this little book will investigate thoroughly the merits of muscular movement as applied to writing, for he is reasonably certain that all

who give it a fair and impartial trial will acknowledge it superior to all other movements.

The lessons in lettering by H. W. Kibbe, will be appreciated by every one, as will also his beautiful full page illustration.

And A. C. Webb's practical, comprehensive, and beautifully illustrated lessons in pen-drawing, as well as his full page pen-drawing, will be received with enthusiasm.

*High School.  
Examination June 14, 1886. James Sumner,  
The sartorius muscle is the muscle which  
crosses one limb over another; it is so named  
from the German word for tailor, sometimes  
called tailors. muscle.*

The other work contained in this book will be fully appreciated and needs no comment here. In preparing a course in muscular movement writing, we have thought best to arrange the work by lessons, as this will enable teachers to carry out our methods of drilling classes, and will systematize the work for all beginners who practice from these lessons.



## Lessons in Muscular Movement Writing.

BY A. N. PALMER.

We desire all to keep in mind the fact that hap-hazard practice can never lead to satisfactory results, and we consider such practice pernicious in the extreme. We never allow our pupils to deviate in the least from our plan of program, although many of them would, if allowed to follow out their own inclinations, practice on all the movement exercises they had ever seen, work up a few combinations, make a bird or two, and wind up with a set of nice irregular capitals, all during the time occupied by one lesson.

Such practice not only leads to unsatisfactory results in penmanship, but develops a habit of doing everything in the same careless, slipshod manner. We cannot caution teachers and pupils too strongly against this demoralizing habit of scribbling. Every stroke of the pen should be made with some definite object in view.

The following illustration, gotten up to accompany an article in the WESTERN PENMAN by E. K. Isaacs, seems to fit in here so nicely that we give it, hoping that no one who reads these pages will ever be guilty of doing such work, when practicing penmanship.

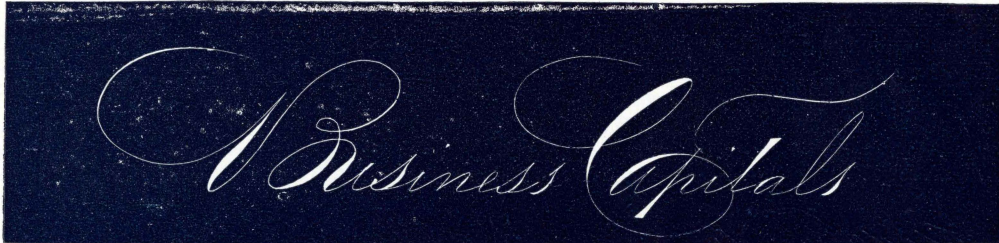
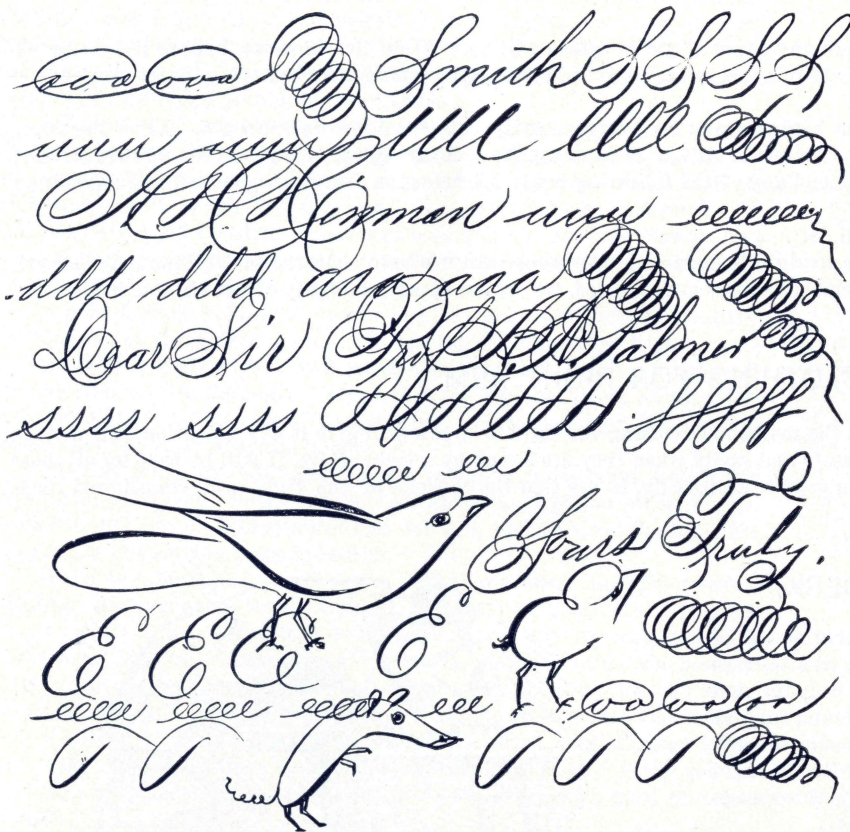


No other calling or profession requires better judgment than that of the teacher of penmanship. He must use reason in determining just when, and just how much to drill on movement exercises; he must use judgment in the movement exercises selected, and when he begins to drill his class on words, he must be very careful to select words that are easily written, and words that will help in developing movement.

Too few teachers of penmanship take into consideration the fact, that the habit of using a slow, cramped finger movement has been acquired by their pupils through years of constant use, and that they cannot be expected to change to a light, muscular movement by simply drilling once a month or once a week on some movement exercise. To teach muscular movement writing successfully, the teacher must begin with the simplest exercises, using in every case the form of some letter or at least a part of a letter, and work his students by a gradual process up to the more difficult exercises, letters, and combinations of letters.

Suppose a teacher in starting a class in penmanship, should explain the value of muscular movement, should explain what that movement is, and how to produce it, and after a short drill in a sim-

ple movement exercise, should give his class the following or something similar, to make with the movement that had just been explained.



Such a copy would be simple enough to one who had been drilled for some months in carefully graded movement exercises, but to the beginner it would simply bring consternation and discouragement, and the results of such teaching would invariably end in failure; and yet to our certain knowledge some teachers of penmanship who lay claim to practical, progressive ideas, are carrying fully as absurd ideas into the school room every day.

### LESSON NO. I.

Those who are trying to master a good style of writing by home practice should write a specimen at the very start, showing just what their writing is before attempting to change it in any way, and then, by writing other specimens from time to time and comparing them with the first one, the improvement can easily be seen, and will often be an incentive to further effort. We need not urge upon the teacher the importance of doing this.

To home pupils we would suggest a form something like the following for the first specimen.

Date \_\_\_\_\_

This is a specimen of my writing at the time I began to practice from  
Palmer's Guide to Muscular Movement Writing.

Name \_\_\_\_\_



## MATERIALS FOR WRITING.

Good foolscap paper is the best, although any paper of good surface will do. We do not, however, believe it best to use small note paper, as it has a tendency to make one feel stinted and cramped. Everything about us when practicing should indicate freedom and unrestrained motion.

The best pens we have yet seen for the beginner and for business writing, is the Esterbrook No. 135. After the pupil, has mastered a good movement, and he is no longer in danger of running his pen through the paper on the upward strokes, if he wishes to make finer lines, we recommend any of the following pens: Musselman's Perfection, Gaskell's Compendium Isaac's Ideal, or Spencerian No. 24.

Any good black ink that flows well will do.

For beginners we recommend only the straight holders, but after some skill has been acquired the oblique may be used, and for fancy writing of any kind where smooth shades are required, we cannot speak too highly of the oblique holder.

## CLOTHING FOR RIGHT ARM.

Unless particular attention is called to the method of clothing the right arm, few will give it any attention, and as it is impossible to use the muscles of the arm freely and easily when they are bound by a tight sleeve, it will be well for all those who are in earnest in regard to acquiring a good hand writing, to see that the muscles of the right arm are allowed room enough inside the sleeve to move freely.

## HEIGHT OF TABLE OR DESK.

The height of the table or desk is another matter of some importance. No one can write easily at a table so low that it is necessary to throw the entire body forward to reach the writing; and again it will be found fully as difficult to acquire a good movement at a table so high that when sitting in an upright position with the right forearm resting on the table, the shoulder is thrown upward out of its natural position.

We cannot give a definite rule in regard to the height of the table, as that depends entirely upon the size of the writer, but for a person of average height the top of the table should be at least thirty inches from the floor. The following, touching upon this important point and which we fully endorse, is clipped from a lesson given in the WESTERN PENMAN, by Prof. D. B. Williams the noted young muscular movement writer of Chicago.

"The height of the ordinary writing desk or table should be condemned, it being next to impossible to maintain a proper position at a low desk for any length of time. The average distance in a direct line from the eye to the paper in reading or

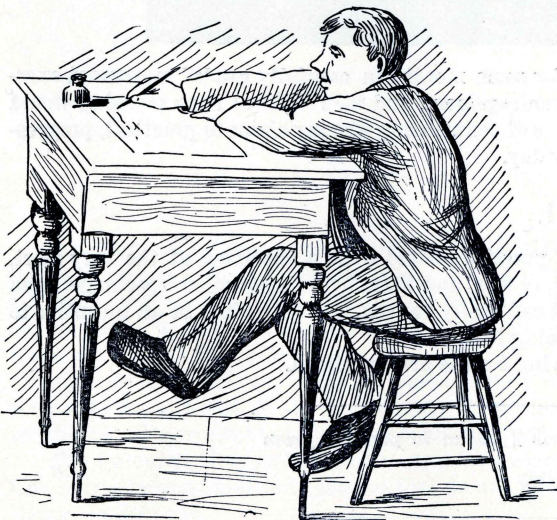
writing is about 12 or 14 inches; if the desk be a low one, the eye will naturally drop to within a certain distance of the paper, and the body is forced to assume an unhealthy attitude. On the other hand, by using a higher desk, the eye in order to assume again its writing distance is forced upward, the head is also raised, and the body at once is thrown into a natural position, enabling one to write for hours without fatigue. In our own work we use a desk elevated five inches above the height of the ordinary desk, and find it works admirably. The proper way to effect this change is to raise the desk one inch every week until the desired height is obtained."



## POSITION AT DESK.

We now come to a part of the work that must receive a great deal of attention, before any satisfactory results can be expected.

To illustrate correct position at the desk while writing, we have prepared engravings showing the position as viewed from different points of observation.





Many refuse to give proper attention to this subject, and practice while sitting in positions that do not permit of anything approaching an easy movement, and from this latter class we wish especially to invite careful study of the cuts given herewith, showing position of body, arms and hands from different points of observation.

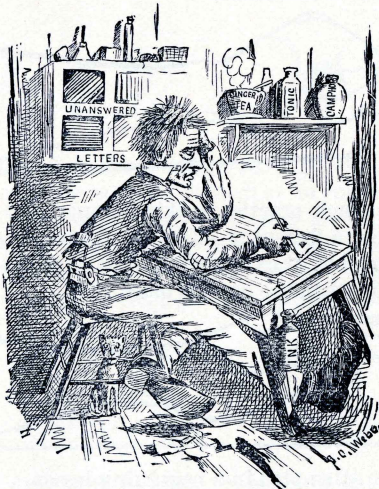
In this first cut, study carefully the position of the right arm. Notice that it is thrown well out from the side and lies flat on the desk, and the arm rests on the muscle just forward of the elbow. If penmanship students will study carefully this position, and will follow the ideas outlined in the cut, they will have very little trouble in securing an easy movement. But fearing that this one cut may not fully demonstrate all points that might be asked relative to position, we will give others.

It is best, when holding the paper in place, to keep the left hand a little in front of the right, as it is an aid to keeping an upright position.

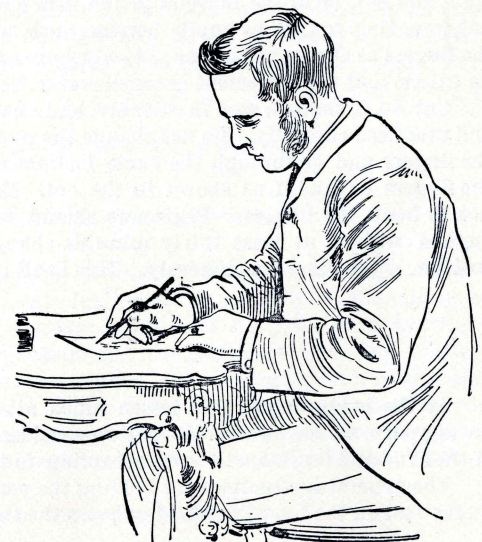
In cut No. 2, we wish to call particular attention to the general position as viewed from the front. Notice that the head is thrown slightly forward, and that the body is self-supporting. Note carefully the general position of the right arm and hand.

The position of the left hand is also a matter of importance, and should be studied carefully. In the next cut we show the position when viewed from the side, and careful study of this cut will, we think, aid the beginner very much in securing a good position.

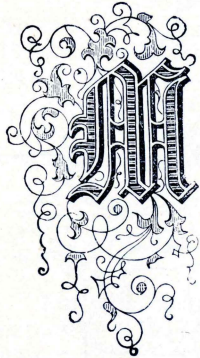
When practicing, sit down to the desk in a natural upright position, bending slightly at the hips, assuming as nearly as possible the position given in the illustrations, and before attempting any exercise, move the right hand forward, backward, right, and left, until sure that the position will permit of the greatest possible freedom and ease of motion, while the large muscles just forward of the elbow remain on the desk. Don't think you can learn to write by practice alone, for without careful attention to all of the things which we have mentioned above in regard to the general position, you are sure to make a sad failure of learning a good practical hand.



We give here a picture of young Holdhard, who thought he could learn writing by practice alone. So he purchased plenty of paper, pens and ink and went to work. At the end of a month after working incessantly night and day, he writes, if possible, a worse hand than when he began. His letters remain unanswered; the cat goes hungry; the ink is spattered over desk and wall, and at various times he has found it necessary to apply camphor to his lame and bruised right arm. Look at him! Is he not a sad sight? He might have saved all this, if he had had a copy of Palmer's Guide to Muscular Movement Writing, and studied it.







## Muscular Movement.

### WHAT IT IS, AND HOW TO OBTAIN IT.

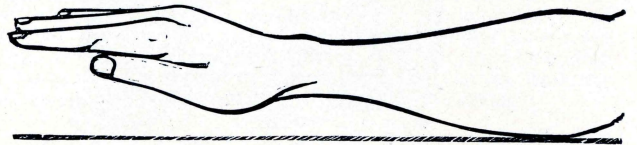
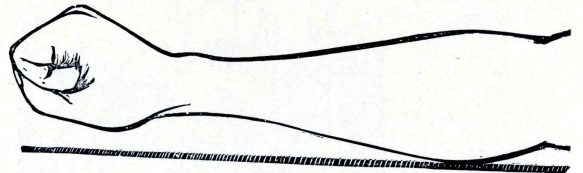
Any one can secure well formed copies with but little outlay or trouble, but it is, and has been a difficult matter to secure plain instructions in "muscular movement."

We claim that no other movement is necessary for business writing, card-writing, combination writing, or, in fact, any style of professional writing, unless it is very large sign writing. With this belief firmly fixed, we shall explain only that one movement, and we cannot impress too strongly upon all, the importance of giving much attention to the following instructions and illustrations. The muscular movement as applied to writing, is the movement of the muscles of the arm from the shoulder to the wrist, while keeping the fleshy portion of the arm just forward of the elbow stationary on the desk. (See cut No. 1.) *This movement should be used in all capitals and in all small letters, except the extended stem and loop, where a slight extension and contraction of the fingers holding the pen is permissible.* A complete and thorough understanding of just what the muscular movement is and how to produce it, is highly necessary before taking up anything in advance, and for fear that it may not be thoroughly understood by all we will give further explanations.

To produce the "muscular movement," drop the right arm on the desk with the wrist flat; rest the arm on the muscles just forward of the elbow; keep the wrist and side of the hand free from the desk and move the hand forward and backward without lifting the arm and without bending the fingers. The following method may be used with much success in teaching large or small classes, or by the home student in developing "muscular movement."

Drop the right arm on the desk, with the wrist flat, as shown in cut No. 1; bring the hand forward until a right angle is formed at the elbow close all the fingers and the thumb; keep the hand and wrist free from the desk; rest the fore-arm on the muscle just forward of the elbow, and relax the muscles of the arm. Now compare your position with that given in cut. Without lifting the arm, move the hand forward, backward right and left, until the muscles of the arm move freely. We advise much practice in this manner; not only at the start, but from time to time as pupils become more advanced, as it always has a loosening effect on the muscles. The closing of the fingers as shown in cut one not only stops all bending of the fingers, but it expands the muscles of the fore-arm to such an extent that the movement is considerably freer, and easier than it is when the hand is open.

Cut No. 2, shows a step in advance, and should be studied and practiced carefully. Do not change the position, but open the fingers and go through the same motions as before, with the fingers expanded as shown in the cut. Be very careful not to bend the fingers. Beginners should practice by the method outlined at least thirty minutes, changing from one position to the other continuously. This is all the work that should be attempted in a beginning lesson.

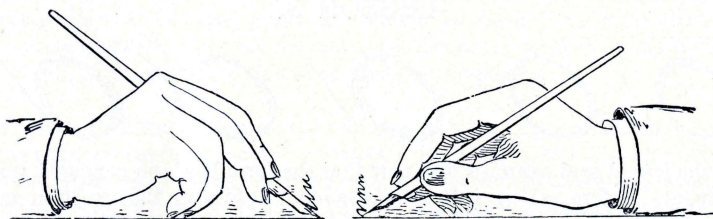


### LESSON. 2.

At the beginning of this lesson much attention should be given to the position of the hand. In the cuts on the following page, we have outlined what we consider an easy position for the average pupil, but with different pupils the position of the hand and fingers will vary, according to their size and shape.

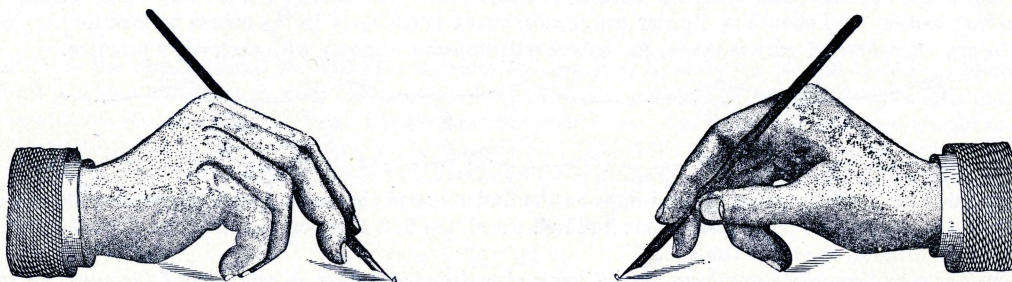
The general instructions for holding the pen are; rest the holder at the root of the nail of the second finger; let the first finger rest on the top of the holder; press the thumb against the holder opposite the lower joint of the first finger, and bend





the thumb and fingers slightly, giving them as nearly as possible a natural position; throw the third and fourth fingers under the hand until they rest on the tips of the nails; the holder may be a little above, opposite, or a little below the knuckle joint, as seems easiest to the writer.

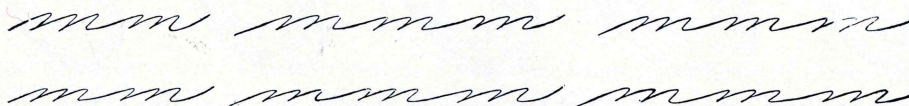
The following cuts illustrate the position of the hand when the holder is kept slightly above the knuckle joint.



The end of the holder should point *about* over the right shoulder, although we believe the average pupil will do better by pointing the holder from one to two inches to the right of the shoulder. The wrist and side of the hand should always be free from the desk to allow the free use of the muscles of the arm. Now place the arm, hand, pen, and fingers in position; move the hand in different directions to see if the muscles work freely, and then practice the following traced oval exercise, making six revolutions in a place, and twenty-six complete exercises to the minute, or one hundred and fifty-six revolutions. A few minutes drill on this exercise should precede every hour's practice.



After having drilled on above exercise five or ten minutes, it is best to examine with care the position of the hand, fingers, and arm. Now, if the position is such as to enable the hand, fingers, and wrist to move together, and if the third and fourth fingers will slide lightly and easily over the paper with the pen, we are ready for practice on the sliding motion as used in the small m. When making this exercise, count one-two-three, for each letter, and do not make any of the letters singly, but connect at least two of them at the very start. When better control of the muscles has been obtained, make them half way across a sheet of foolscap without lifting the pen.



In our regular drill work in class, we insist upon every pupil making from fifty-five to sixty small m's per minute at the start, and we increase the speed constantly. Do not under any consideration, make less than fifty small m's to the minute at the start. When you have practiced fifteen minutes on this exercise, we think it best to stop and study the form, and right here we wish to caution all against slighting this part of the work. It is important and it is positively necessary, to study carefully the forms, if we wish to write beautifully as well as rapidly; and it is our belief,—founded upon successful experience,—that movement, form, and speed, can all be acquired at the same time, if each is given its proportionate share of attention. Small m begins with a left curve, (left side of O); is rounded at top; any two of its parts come together in a point on the base line; the downward strokes are oblique straight lines; and the line following the completion of the letter is always a right turn.

Close this lesson with about five minutes drill on the oval exercises given at beginning of lesson.



## LESSON 3.



We begin lesson 3 with the traced oval exercise, and now that the form has been mastered, we can give especial attention to the development of movement. Before taking ink, move the hand lightly in the direction used in the exercises. Make the hand slide lightly on the tips of the nails of the third and fourth fingers. Practice the ovals in same time as given in lesson two, for five minutes.



Practice above five minutes, and compare with those made while practicing lesson two. There should be a little improvement in the strokes; they should be lighter and firmer, but it is too early in the course to look for very much improvement in the forms. However, if care is taken, the letters will improve slightly with each day's practice.



Drill ten minutes on above exercise; five minutes on the first one, and the same length of time on the one with the short slide; making twenty completed exercises or one hundred o's of the first line per minute, and thirteen or fourteen (104 or 112 o's) of the second line in the same time.

*If you consider your time worth anything, do not use a slow drawing motion in any part of the work, for the time used in such practice is time thrown away.*

Study carefully the next copy; notice where small a begins, that it is closed at top, and that the last downward stroke is an



oblique straight line; notice connection line between a and m, that small o is closed at top and that all of the letters should be of the same height.

Allowing fifteen minutes for talk and study, we have thirty minutes of the hour allotted to this lesson, left for drill on above copy. In the first fifteen minutes we will fill a foolscap page with the word am; 7 words to the line, or 193 to the page. This would be very slow for a rapid business writer, but for pupils who have used nothing but finger movement, it is like the modern express train compared with the stage coach of our fathers.

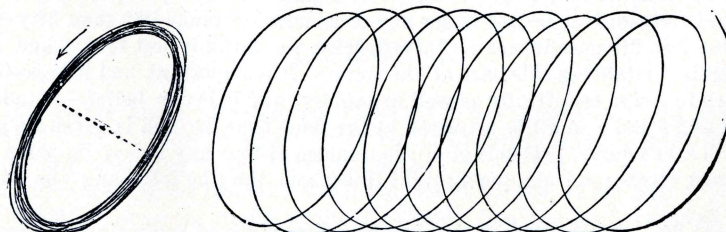
The word ammon should be written three times on a line, and a page of foolscap should be filled in the same length of time as in writing am.

We would not prohibit pupils from writing faster than indicated above, but we would not allow the slowest pupil to write slower.

## LESSON 4.



In above exercise, begin with the smallest oval, and gradually increase the size as long as they can be made with the pure muscular movement. Make the strokes rapidly and lightly, and practice five minutes.



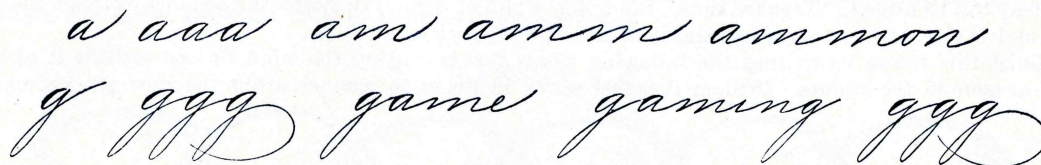


The last exercise was taken from a lesson in the WESTERN PENMAN given by R. S. Collins, and is particularly adapted to our use at this point. In practicing this exercise, great care should be taken to keep the elbow down, the wrist free from the desk, and the third and fourth fingers sliding on the paper continuously with every motion of the pen. In the second part of the exercise, at least 200 downward strokes should be made to the minute.

Practice ten minutes.

Practice the m exercise given in former lessons five minutes, keeping up the time, as explained in the instructions

Write the word ammon as a movement exercise five minutes, using a light, rapid stroke. Try to improve a little in the form, as well as the movement. Short, easy words make the very best movement exercises, when practiced in the right manner. Do not get careless. Do not scribble, and do not lose sight of the fact that muscular movement is the true foundation upon which to build this chirographic structure.

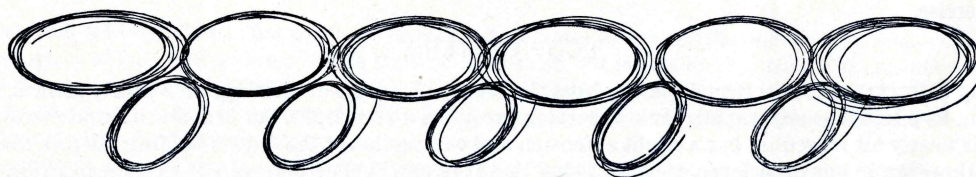


After our drill on the word ammon, we will give the next five minutes to study on the lower half of above copy. The first part of small g is identical in form with small a; the downward stroke forming the loop, is made straight on the main (slant of downward strokes) slant, and the loop is crossed on the base line. The three connected g's should be made at the rate of seventeen completed exercises, or fifty-one g's to the minute. The word game should not be written at a lower rate of speed than twenty, and the word gaming twelve to fourteen to the minute. Devote the remainder of the hour to these two words, keeping the work clean and systematic.

## LESSON 5.

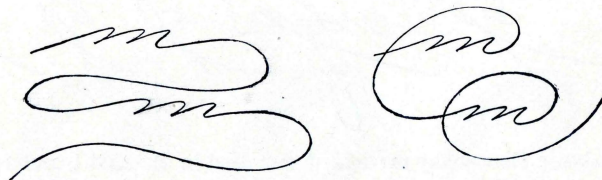
Let this be a complete review of the preceding lessons, practicing a few minutes on each exercise and word, in the order and time given.

## LESSON 6.



In the exercise given above, make traced ovals between the ruled lines, clear across the paper, and flat on the base line, (see copy) and then make the lower ovals as shown in lower line on the regular slant. This is a good exercise, and may be practiced to advantage for ten minutes.

The following exercise we consider of great utility in developing a proper control of the pen, if rightly practiced.



Notice particularly the connective lines; their general course, their length and amount of curve. No part of the exercises should be shaded. Not less than seventeen of these exercises should be made to the minute. The count is one-two-three-four-five-six-seven-eight. Work on these exercises until a light stroke has been secured. We will finish this lesson by filling two pages of foolscap with the word manning.

*Manning.*

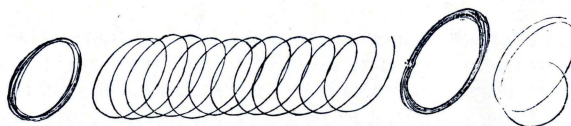
Notice the plain beginning of the first part of capital m, and the relative height of the first and last part. After beginning the word, do not lift the hand until it is finished.

Fifteen minutes is a sufficiently long time in which to fill a sheet of foolscap with this word when practicing.



## LESSON 7.

In beginning this lesson, practice from ten to fifteen minutes on the movement exercises given in first part of the following copy, before taking up capital O.



In making this form of O without shade, not less than fifty should be made to the minute, and without the last curve, seventy to ninety can be made in the same time. Study the width of capital O; notice the distance between the two downward strokes on left side, and that these two strokes run parallel to each other.

We will finish this lesson by writing the following words, first taking up the word On and writing it at the rate of twenty-eight or more to the minute. Drill on the other words in the same manner, using the same quick stroke through-



out, and trying constantly to use a lighter, and more elastic movement. After drilling on each separately, take the words in the order given, and fill a page. Try to maintain the same distances between all the small letters, and, with the exception of small s, make them the same height. Small s should be about one-fourth higher than other small letters of that (minimum) class.

If close attention is given to forms as well as the movement, the improvement although gradual, will be certain from the start.

## LESSON 8.

Begin this lesson with a drill on all movement exercises given in the preceding lessons, drilling from one to two minutes on each exercise.

## LOOP LETTERS.

No one thing detracts more, at a casual glance, from the beauty of a page of writing, than poorly formed, irregular loop letters. To form loop letters easily, rapidly, and accurately, requires a very light, but firm and accurate stroke. The movement required is nearly all muscular, but a slight extension and contraction of the fingers holding the pen, may be employed to advantage. However, in our experience, we have found that it is very seldom necessary to explain regarding the action of the fingers, as at least nineteen, out of every twenty pupils, will use all the finger movement necessary, while trying to use the pure muscular.

Let us consider the forms of the following letters, and why they are not pleasing to the eye.



As is clearly shown by the strokes, a slow shaky movement was used in the first l, and as we do not believe any one who practices from these lessons will be inclined to use such a movement, further comment is unnecessary. In number two, the left curve is used in the beginning stroke, instead of the right curve; in number three, the beginning stroke is too nearly straight and on too much slant; in number four, the same mistake is made in the beginning stroke as in three, and the left curve is used on the downward stroke, instead of a straight line, throwing the lower half of the letter out of correct slant; in number five, the beginning stroke is curved too much near the top, a stop is made at top making a point, where there should be an oval turn; in number six, by using a left curve in the downward stroke instead of a straight oblique line, we have made a capital C of what was intended for small l, and in numbers 7, 8 and 9, uniformity in slant and length, are totally disregarded.

The errors outlined above may be made through carelessness, or they may be made through inability to control the hand while using a quick movement.

Whatever the reason may be, we hope that all who are making such forms and calling them letters, will at once strike out with renewed vigor until uniform and well shaped letters take their place. Let us study carefully the lines forming the loop.



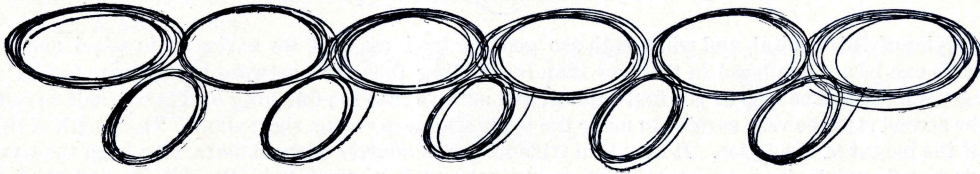


The beginning stroke in the loop is the right curve, and the slant depends entirely upon the curve of that stroke. If the beginning stroke is not curved enough, the letter is usually on too much slant, and if, on the other hand, that stroke has too much curve, the letter is too nearly vertical. The downward stroke after the turn at top of the loop, should be an oblique straight line. (See number two in above copy.)

In practicing, first take up the single loop, number three, making not less than 70 to the minute. Try to make the letters all the same height; all on the same slant, and cross the loops the same distance above the base.

When we have mastered the single loop, we will add another, and practice until, without lifting the pen, we can make two of uniform size, shape, and slant. Make ninety l's to the minute.

### LESSON 9.



In beginning this lesson drill ten minutes on above exercise, following the instructions regarding time given in the preceding lessons.

We will continue our drill on loop letters by using short words in which they frequently occur.



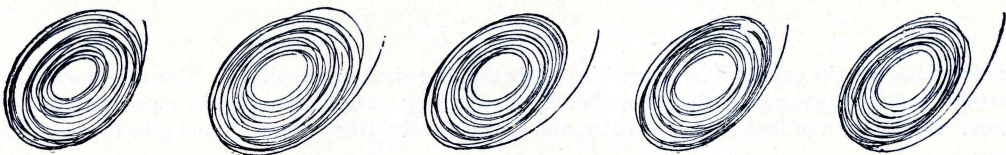
In above copies it will be noticed that the loop letters are four times as high as the one space letters. The height of these letters may, to a great extent, be regulated by the taste of the writer, but letters of the same class should all be of the same height, and the loops should always cross the same distance above the base line.

Write the word all at the rate of twenty-eight to the minute, and the word hill twenty to the minute. At that rate of speed, ample time is given for dotting small i.

Study the enlarged form of small k until its proportions are indelibly photographed on the mind; notice that the last part of small k is a trifle higher than the one space letters. The lower part of small b should be the same width as the loop in its widest part.

Do not forget that a quick stroke is essential. Practice the words kill and ball in the same time as the word hill. Write each word from three to five minutes separately, before practicing continuously in the order given.

### LESSON 10.



Begin this lesson by drilling a short time on above exercises, observing instructions given in a former lesson.



Fill a foolscap page in fifteen minutes with the copies given above. Look the page over carefully, criticising height, slant, space between letters, forms of letters, and general appearance of page.

A little improvement in each lesson will soon bring us a rapid and graceful business style of writing. Try to make each page of writing a little better than the one preceding it. Write the three words given until the close of the lesson.



## LESSONS 11 AND 12.

Let these be a complete review of the work given to this point dividing the time equally between the lessons.

## LESSON 13.

So far in the course of lessons we have thought it best to attempt very little work on capitals, but with proper regard to position, movement, and speed, we can now take up some of the easier capitals to advantage.

We take up capital C first, because it affords excellent drill in movement, and is one of the easiest capitals to make.

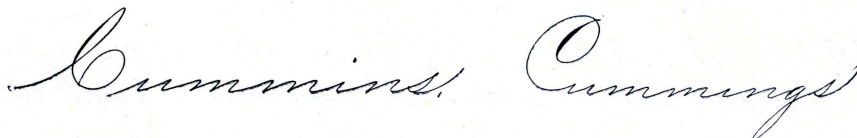


We give two styles of this capital, and while both are good for business uses, we advise all to select one style and use it exclusively, as more can be accomplished in this way than by dividing then time between two or more forms.

Notice the curves forming the loop in the first capital; and observe that the finishing oval is one-half the entire height of the letter. In the second style be very careful to make the beginning loop on the right slant. The length of this loop should be about one-half the height of the letter. It may be a trifle longer or shorter without detracting from the letter.

The first style may be made in a count of three at the rate of forty to sixty to the minute, and the second at about sixty to seventy to the minute.

After drilling on the capital C ten to fifteen minutes, write the following words for the remainder of the lesson. Remember we expect a solid page of writing every fifteen minutes, and we expect constant improvement in the forms of the letters and the appearance of the pages.



Probably the most difficult part of above copies is the gs combination in the last word. The loop to the g should cross on the base line, and the small s should begin with a right curve. We have been trying to instill into your mind, the importance of a light, quick muscular movement, and we trust you are becoming impressed with the importance of such a movement

## LESSON 14.

Remember that a few minutes drill on some easy movement exercise should precede each lesson.



The same stroke begins the capital S as is used in the beginning stroke in capital C. Cross the upward stroke at the center, and bring the finishing stroke to the point of crossing. Be very careful to maintain equal distances between all of the small letters. Notice form of first part of small y, and the connective line between n and g in the word smiling.

## LESSON 15.



Decide on the style of capital you prefer, and practice that form until mastered. Notice that the loop crosses half way between the base and top of letter. Either style is good for business purposes, but we prefer the one first given.



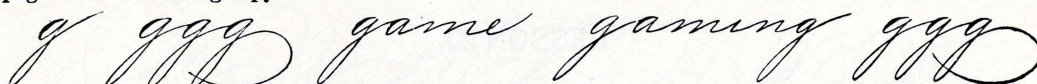
## LESSON 16.



For business uses we favor the style of capital A given above; being made without lifting the pen. Study the first part carefully, noting the height as compared with the width. The word Am should be written at the rate of twenty to twenty-four to the minute, and the word Ammon as written above about twelve in the same length of time. The last style of A given makes a good movement exercise as well as a neat letter to use where the finishing curve is not in the way of some other letter.

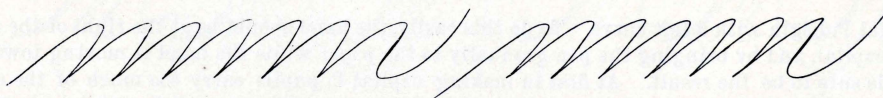
## LESSON 17.

Take a general review of the movement exercises including the small m and the loop letters. Watch the position closely, and place the right arm on the desk in such a way as will enable the muscles to move easily and freely. Close this lesson by writing a page of the following copy.



## LESSON 18.

We will drill five to ten minutes on the following copy, making not less than 140 downward strokes to the minute, making no part of the exercise shaded, and being careful to make all the downward strokes on the same slant. Make the exercise large, occupying nearly all the space between two ruled lines.



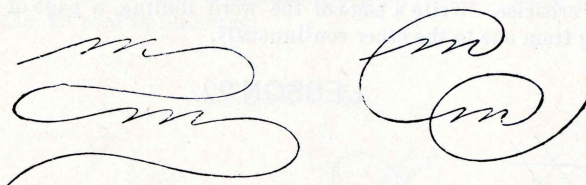
This exercise will be of great assistance in securing a light, accurate stroke, if practiced with the pure muscular movement. Do not use any finger motion, but be sure that the hand, fingers, and wrist move as one, while the wrist and side of the hand are free from the desk, and the muscles just forward of the elbow rest lightly.



Study the form of the capital before attempting to make it; notice that it begins with a left curve, that the left is changed to a right curve in center of first stroke, that a quick turn is made on base line forming a loop which crosses about one space above the base, that a gradual curve is made toward the base until the line touches the base, and the finishing oval is the same as capital O. Observe the slant of the finishing oval.

Capital D should be made at the rate of 40 or more to the minute. Give due attention to the small letters, and fill at least one page of foolscap neatly with the word Drummond.

## LESSON 19.



Drill five minutes at the beginning of this lesson on the movement exercises given above. Try to make the lines sharp and clear without shade, and the forms of the letters as perfectly as possible. Criticise the forms as you make them.



The capital E is given not as an easy capital to form, but because it is made up of ovals, and is an excellent movement exercise. However, before attempting the letter E, study the form carefully, note the proportions of the different parts, as in-



licated by the dotted lines, and the slant of the dotted line at the left of the letter. If your eyes are good and you will use them, you can see just how to form all of the letters.

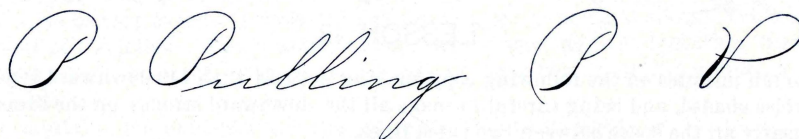
The most important part of our mission, is to help you in developing a sufficient control of the muscular movement to enable you to make the letters as well as you know how.

We have placed plain, business-like forms before you, photo-engraved direct from writing executed with a rapid, muscular movement; the same speed being used that we require of you, and we believe you will be benefitted more by practicing from these copies, than from those written with a slow finger movement, or those given in copy books, that were never written, but which represent the engraver's skill more than that of the penman.

Capital E may begin with a dot or a small loop, (see first and second copy), and an oval may or may not, be made on the last part depending upon the taste of the writer. Study carefully the small letters in the word Elmwood, notice the spacing, and size; small w begins with a right curve, and the first part is the same as small u. Close small o at the top, and notice the width of first part of small d. Practice on capital E five minutes, making the first style given at the rate of forty to fifty to the minute in a count of one-two-three.

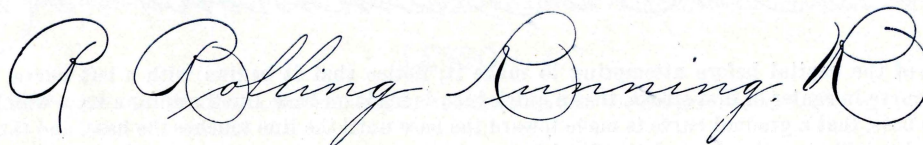
The same quick stroke should be used in all the other capitals. Elm should be written eighteen to twenty to the minute, and Elmwood ten to twelve in the same time. After practicing fifteen minutes at the rate of speed given, a little slower movement may be used to advantage for a part of the hour.

## LESSON 20.



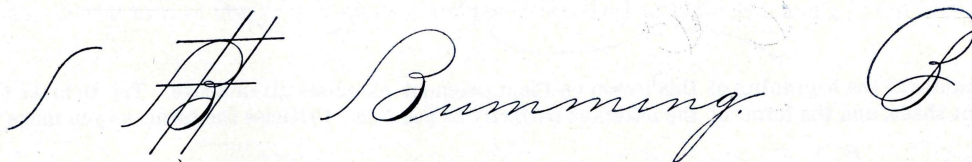
In making capital P, begin with a left curve. To do this easily, the hand should be at the right of the space on the paper be occupied by the capital, and by bringing the pen gradually to the paper while the hand is moving toward the lower left corner, a left curve is sure to be the result. At first in making capital P, pupils carry too much of the oval to the right of the beginning stroke. Notice the width at one space from the lower turns. The form of the third capital is the same as the first two, but the pen is lifted on the base line for first part. The last capital requires too much care in execution to be a good business style. The word pulling should be written at the rate of ten or more to the minute. Criticise your work severely. Muscular Movement and just criticism will make you a good writer, if you add to it careful work.

## LESSON 21.



Very little need be said regarding the first part of capital R, it being the same in form as capital P. For business purposes we prefer the first form given. If the third form is used, care should be taken to close it at the center. The last capital makes a good ornamental style. Fill a page with the capital, stopping every three or four lines, long enough to compare your work with the copy, and to criticise. Write a page of the word Rolling, a page of the word Running, and then one page of the two words, changing from one to the other continuously.

## LESSON 22.



Study the slant and curve of the beginning stroke in capital B, and the proportions as shown by the horizontal and oblique straight lines. The last capital given, is, with the exception of the finishing stroke the same as capital P, given in lesson 21. The small letters in the word Bumping give an excellent drill in sliding movement. Pupils should compare their work with the copy constantly, and endeavor to maintain equal distances between the letters. Watch the connective lines closely. Try to cross the loop to the g on the base line, and make all downward strokes on the main slant.

*Remember that every lesson should begin with drills on movement exercises.*



*All is well that ends well*

We now come to one of the most important parts of the work, that of sentence writing, and we desire to caution all against the habit of scribbling. Begin on the first line of your page, write an entire sentence before stopping, and write on every line. Give especial attention to height of the different classes of small letters, making all letters of the same class the same height; maintain equal distances between the words as well as the letters.

Keep an extra sheet of paper conveniently near, and when the movement becomes in any way cramped or labored, use the extra sheet for practicing some light movement exercise.

Shaky lines indicate a slow or uncertain movement, and until such lines entirely disappear from our writing we should not be satisfied; no matter how perfectly we may be able to form the letters.

### LESSON 23.

*N N N N N N N N N N*  
*M M M M M M M M M M*

The N and M exercises are excellent aids in the development of movement power, if rightly practiced. Every stroke in these exercises should be made with pure muscular movement. Study carefully every part of the letters and connective lines before practicing. If a quick, firm stroke is used, the improvement is sure to be certain and rapid.

*Keep the left hand in front of the right; keep the right arm well out from the side; keep the third and fourth fingers of the right hand well under. Do not allow the wrist or side of hand to touch the paper. In fact, assume at all times, when writing, a position that will give the most freedom, and at the same time the greatest power.*

*Nine men Nineteen. N*

The first copy, nine men should be thoroughly mastered before attempting the others.

Speed should be developed in practicing this copy, and it should be written as rapidly as possible without slighting the forms. The last capital N given is suitable only for ornamental purposes, but it can be practiced to advantage as a movement exercise. Note particularly the flat oval in finishing.

### LESSON 24.

*Many Many Many M*

*Ten minutes drill on movement exercises in beginning this lesson.*

The first style of capital M is undoubtedly the best business style, being quickly made and devoid of all superfluous lines. The word Many used as a movement exercise serves an excellent purpose. It should be written at least one hundred times without stopping, at the rate of fifteen to twenty to the minute.

Study the height of the M as compared with its width; notice the curve of the upward strokes in last two parts, and the slant of the downward strokes. Compare the height of the different parts carefully. Study the small letters with the same care, and the lines connecting them. In the second and third words, we give the abbreviated styles of small y used by many



business writers. We also give an ornamental style of capital M, to be practiced if desired when one of the business styles has been mastered.

### LESSON 25.

After the accustomed five or ten minutes drill, on movement exercises, we will take up the following copy and practice it to the close of the lesson. Keep the pages neat, and do not practice carelessly. Compare your writing with the copy often.

*Nine men went mining in a mine.*

### LESSON 26.

We will continue our practice on sentence writing with the following copy.

*Many men of many minds!*

If an easy, accurate, muscular movement has been mastered, two pages of foolscap can easily be filled with this copy in fifteen to twenty minutes, and much greater speed can be attained in a short time by sticking closely to muscular movement, and practicing faithfully.

### LESSON 27.

In beginning this lesson, practice the traced oval exercises and the loops in the time given in the former lessons.

After fifteen minutes drill on the exercises mentioned above, take up the following copy and practice to the close of the lesson.

*Command your hand. Common.*

### LESSON 28.

*a c e i m n o r s u v w x  
b h k l g y z q p t t d d  
ab cd ef gh y kl mn*

Thus far in our course of lessons, we have not thought it best to give any definite rules regarding the height of the small letters, but the student who has practiced faithfully, and followed the instructions implicitly, should have sufficient control of the hand to make the small letters any desired size. In the copy given in this lesson will be found all of the small letters, and a careful study of them will prove beneficial. On the first line are given the minimum, or one space letters. In the copy books these letters are made about twice as high as we have made them, but we believe for rapid business writing the size we have given will be found large enough.

The small r and s extend one-fourth space above the other letters with which they are classed.

The extended loop letters b, h, k, l, and f extend four spaces above base line, and the g, y, f and z extend three spaces below base. The q extends two and one-half spaces, and the p two spaces, below base line. Small p, t, and d are made three spaces long above base.

Practice carefully on the combinations of small letters given in last line of copy.



## LESSON 29.

When William & W  
 O O Why Willing.

We consider the first two styles of capital W given above particularly adapted to business writing. However we think the first the better of the two, as the form can be more easily mastered. Notice the width of the first and last W, given in the first line of copy. In the last one is shown a fault common to all beginners; that of making the W too narrow on base line, and tipping the last part away from the first. Careful study of the last part of W given after the word William will benefit all students.

Our advice to all beginners is: choose a plain style and adhere to that until mastered. Practice at random will never bring about the most satisfactory results. On the last line in the copy are given two styles of the capital that may be used by advanced students.

## LESSON 30.

Why should we mortals mourn?

After the movement drills, practice the copy given above during the remainder of the time given to the lesson. If preferred, one of the other styles of capital W given in the preceding lesson may be used, and the final of small y may be changed to the loop. Study and criticise.

## LESSONS 31 TO 34.

Let these four lessons be a complete review of the preceding thirty lessons. Observe the instructions carefully, and see that no part of the work is slighted.

## LESSON 35.

F F Fullerton Full Fast.

The third and last styles of capital F are the best for very rapid, business writing, although all of the capitals given are plain enough for business uses. If either one of the first two are selected for practice, care should be taken to carry the upper finishing part clear over the top of the stem, with a compound curve. Study them and you will see how they are made. The third capital begins at the upper part with a stroke resembling the beginning of the figure seven. Notice that the general course of the first stroke is parallel to the base line, and guard against making it too long.

Each of these capitals can be made well at the following rate of speed, and their adaptability to practical writing can be safely based upon the estimate. First style 28 to 30 per minute; second 32 to 34; third 40 to 44; fifth 60.

After five to ten minutes drill on one of the capitals, practice the words, using only the one style of capital selected.

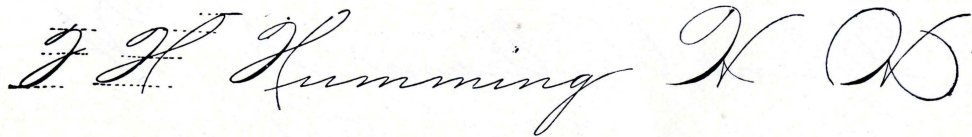
## LESSON 36.

Tom Truth Thomas T

Very little need be said regarding the forms of capital T as given in this lesson, they being identical with those of capital F with the exception of the crossing in the center, and the finish on the stem in the third style given. The finish in this capital may be used to advantage, in many others, where it seems desirable to connect the capital with the small letter following.



## LESSON 37.



*Movement drills ten minutes.*

Capitals that can be made without lifting the pen after beginning are always desirable for business styles, as many, even of our best business writers, find it difficult to begin without the loss of time sufficient to make at least one-half of any ordinary capital, after lifting the pen. As regards plainness of form, there is very little to choose between the first style of capital H and the one following the word Humming, but as regards speed, the first style stands far ahead, as it can be made easily and well, at the rate of 54 to the minute, while 34 of the other style mentioned, to the minute, would require as quick a stroke.

Study the relative height of the different parts of the first capital as shown by the dotted lines. The word Humming makes an excellent movement exercise, and at least one page of foolscap should be filled with that copy before stopping to rest or to look over the work. Keep the small letters uniform in height, and give much attention to distance between small letters, and the connective lines. Close the small g at top, and observe the slant and length of loop.

The last two styles of the capital H make good drill exercises if care is taken to curve all the lines in the different parts gracefully. Nothing will mar the symmetrical outlines of these two capitals more than straight, stiff lines. If they are attempted at all, the copies should be studied, and imitated closely.

## LESSON 38.



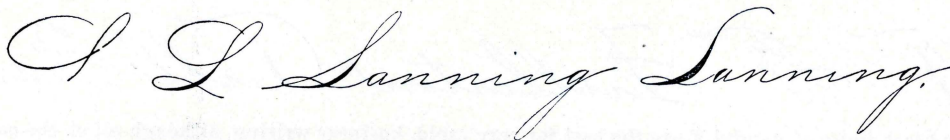
There is very little to choose between the forms of capital K given above.

Practice the copy in parts as shown in copy. Notice that the last part is joined to the first at two-thirds the distance from the base to the top of first part, or in the center of the entire letter. Be sure and connect the loop in last part with the beginning part.

About ten minutes should be given to practice on the capital alone, and the remainder of the time given to the word.

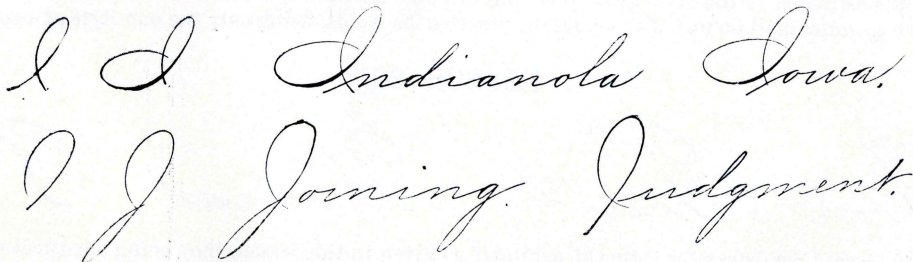
For very plain business writing, the curve in finishing stroke in the last capital given should not be used.

## LESSON 39.



Study the proportions of the capitals, and notice particularly that the loop is flat on the base line. Select a capital and practice it until the form is well fixed in the mind, and then practice the words systematically.

## LESSONS 40 AND 41.



In general form, the beginning strokes in capitals I and J are alike; but, as will be seen by comparing the first form of J with that of I, the upper part of J is wider than the corresponding stroke in I, and while in I the downward stroke crosses the upward about one space above base, those two strokes in J cross on the base line. Be very careful to keep the upper part



in both capitals on the right slant. Among students there usually seems to be a tendency to make the upper part of these capitals too straight, or on the back slant. Careful study and practice of the first parts will correct any mistakes of that nature. Also study carefully the finishing oval in I and the width of lower part of J as compared with the upper part.

In lesson 40 practice entirely on the capitals, and in lesson 41 write the words, stopping frequently to criticise all of the letters, and noting carefully the appearance of the lines when written.

#### LESSON 42.

*V V V V V V V Value time*

In the first part of capital V we have the same stroke that is used in the beginning of the capitals U and Y. Notice that this stroke begins with a right curve but is changed to a left curve in the center of the downward stroke; making a compound curve from the top to the base line. Notice also that the V is finished with a right and left curve.

About one-half of the time given to this lesson should be devoted to drilling on the capital V.

For a plain, business style of capital V we prefer a modified form of the last capital given. We would make a smaller loop at beginning and would make less shade on the downward stroke.

When drilling on capital V make not less than sixty to the minute.

#### LESSON 43.

*Y Y Y Yours truly Young Y*

With the exception of being larger, the finishing loop of capital Y is the same as that of small y.

Make a careful study of the height and width of the second part of capital Y, as well as the oval loops and the connecting strokes. Practice the first exercise ten minutes, and do not become discouraged if the first attempt looks crude. Not less than fourteen of these exercises or forty-two combined y's should be made to the minute.

Divide the time in this lesson about equally, between practice on the capitals and on the words.

#### LESSON 44.

*U U Union United Union.*

In this capital we again have the beginning stroke of capital V. The combined U makes a good muscular movement exercise. Practice it until the shaky lines disappear.

For general business writing the capital used in the beginning of the first word Union makes a plain, neat business style. The last capital given is purely an ornamental style, but it also makes a good movement drill.

#### LESSON 45.

*Your communication at hand.*

After ten minutes drill on movement exercises, begin practice on the copy given in this lesson, and practice it with much care as regards height and space. Criticise, compare, and work.



## LESSON 46.

*O Quagmire Queen of all*

By looking carefully at the first capital given, it will be seen that the loop is made flat on the base line and that the beginning stroke crosses the loop in the center. The second style is given as being better adapted to business writing, and the last capital may be used for ornamental purposes.

Do not slight the small letters.

## LESSON 47.

*X Xantippe Zimmer Z*

Although rarely used, the capital X should be thoroughly mastered. To be able to make a good capital X, just touching the beginning stroke and the second downward stroke at the center, requires a very true movement, and this capital furnishes a most excellent movement drill. Capital Z is not a difficult letter to make. Study carefully the small loop on base line, as well as the other parts of the letter. Watch carefully the spacing and slant of your small letters in word and sentence writing.

## LESSON 48.

*Dear James Hamilton on demand.*

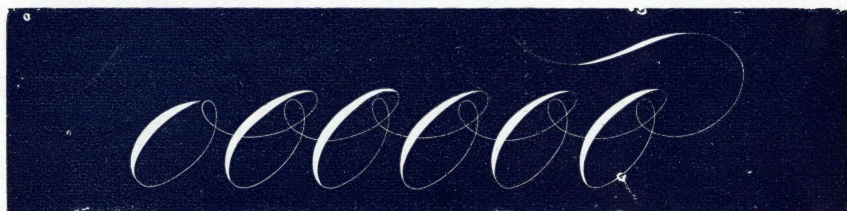
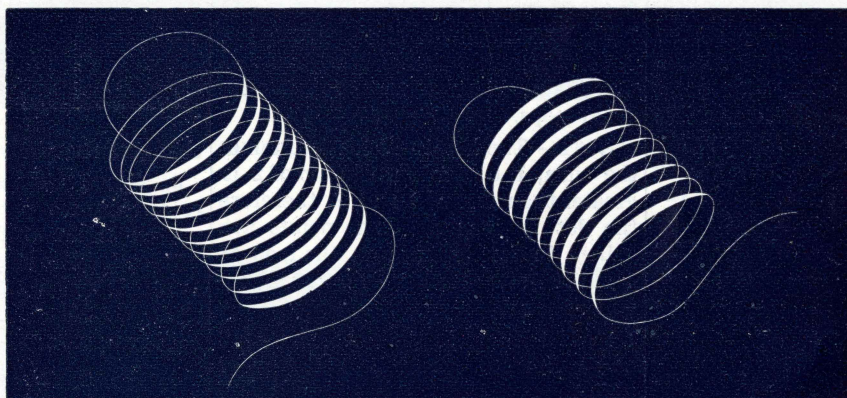
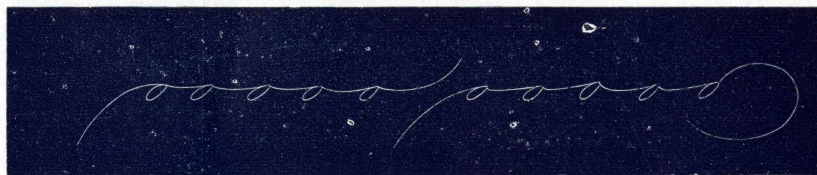
This lesson closes our course in muscular movement writing, and in departing from the established custom of first measuring and drawing the copies, and afterward engaging a skilled script engraver to further perfect them by the many devices of hand engraving, and in presenting photo-engraved copies from originals which were written with a rapid, muscular movement, we hope we will not be too severely criticised.

And, again, in not presenting a system of analysis, and taking up and explaining more minutely each and every part of the different letters, we hope we will be pardoned by those who follow the analytic method exclusively.

Material for further practice may be had by following the plan of the copy given in this lesson, and selecting sentences containing a variety of small letters and capitals. Business forms, such as notes, receipts, drafts, business letters, etc., should also be written and criticised, and movement exercises should still be practiced daily.



Muscular Movement Exercises by Prof. D. B. WILLIAMS.





## CLASSIFICATION OF THE NINE DIGITS AND NAUGHT.

BY CHANDLER H. PIERCE.

FOR convenience it will be more in keeping with a general expression to denominate our theme—figures. Why the reputed authorities have not classified this part of the course in their respective systems, I am unable to answer. It is very evident that the figures should be learned. If taught, *the very same* system and methodical arrangement should be adhered to, that is observed, and practiced in the presentation of letters. If learned, it is due the recipient that every consideration to further a perfect conception of form, arrangement, speed, etc., should be accomplished in the shortest possible time. To do this there must be a classification—no less the result of experience—similar to that of letters. Not the worst “stick” of a teacher would dare instruct a class in writing by presenting the letters in alphabetical order. The same should be true of the figures; yet the blind lead the blind, and all go into the ditch together. Is there any reason why figures cannot be taught in the same degree of interest and satisfaction as characterizes that of writing? Can this be done without classification? Is not classification a systematic and scientific process by which, and through which, we are enabled to accomplish the greatest amount of good in the shortest space of time? Classification is business and business is classification. Everything taught, everything worthy of acquiring should, and does—as a rule—take the form of a revised classification. Let those who recognize advancement as improvement do the proper thing by testing the validity of the following classified list: (which is the order of simplicity) 1. 0. 6. 4. 8. 5. 3. 9. 2. 7, which has served the very best purpose for years in public school and business college work.

### FIGURES SHOULD BE TAUGHT BEFORE LETTERS.

Figures and letters are so closely allied that a failure in the formation of one will always indicate failure in the other. The fact that the pupils of our schools make thousands of figures every week is conclusive evidence that they should be made well. Poor figures indicate poor writing, careless figures,

careless writing, and carelessness will always prevent progress. A comparison of the forms of ten (10) figures with fifty-two (52) letters is a clinching argument that the teaching of figures should precede that of letters, from the fact that many principles of the one are found in the other.

Generally speaking, figures should contain no shade, and are made light, small, slanting, and near each other.

Form is dependent upon time, time is utilized by a system of counting, (audibly or inaudibly,) and counting the downward strokes, (as a rule,) will be found far more practical than the usual method employed.

Figures generally occupy but one space. First part of 6 and last part of 4 and 8 extends a half space above head line. The last part of 7 and 9 extends one space below base line. Last part of 6 and upper part of 7 and 9 extend one-half space in height. The 2, 3, and 7 begin with dots or points. Ending of 2, 3 and second part of 5 nearly a space in height. The 2, 3 and 7 contain very small loops.

NOTE.—The length of dot determines the turn, i. e., the turn in top of 2 is greater than that of 3 and 7, therefore the dot is longer. Some points are gained indirectly, such as the loop of 5 and the curves in 4, which are the result of speed.

1 and 0 are made with *one count*; 6, 8 and 9 with *two counts*; 2, 3, 4, 5 and 7 with *three counts*.

In business figures the sense of seeing should be subservient to that of feeling, i. e., good results should be obtainable without sight.

CONCLUSION.—In teaching the digits and cipher FIRST the following points with others will be firmly established and of course render the conception of letters and their formation far easier than if attempted at the outset.

1. Position of body, feet and arms.
2. Position of paper.
3. Holding of the pen.
4. Position of hand and wrist.
5. A good knowledge of form, slant, height, spacing, arrangement.
6. Uniformity in size.
7. Position of each figure.
8. Smoothness of strokes.
9. Intelligent practice.
10. Intelligent criticism.

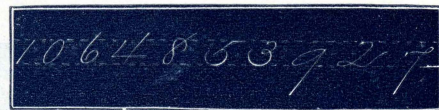
Indirectly the pupils will have learned to avoid making the work too heavy

too large, too far apart, too small or varying in size.

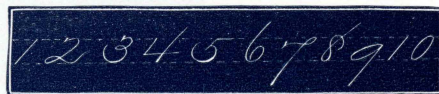
A fair trial will convince any teacher that this method is superior to that of introducing letters first.

### POINTS TO BE GAINED.

1. Form, in order of simplicity. Each figure to be passed separately and satisfactorily.



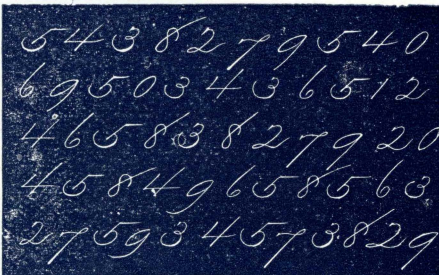
2. Arrangement: This refers to the regular spacing and position of figures, i. e., equal distance between them and their relative height and distance below base line. This can be secured by writing from one to one hundred first,



then promiscuously.

3. Speed taken singly. Establish a record in each per minute. Make repeated trials until the desired rate is attained. The author's record is as follows: 170 ones, 170 naughts, 140 sixes, 130 fours, 140 eights, 100 fives, 90 threes, 120 nines, 100 twos and 95 sevens.

4. Speed taken promiscuously. Begin the practice with any two, until a fair rate is established. No spasmodic effort will be sufficient to gain this result. Page upon page is necessary. Author's record, 130 excellent figures per minute.



5. Endurance means success. Trials of 10, 15 and 20 minutes each, upon promiscuous figures, will lead to greater efforts and more gratifying results. Author's record 7,500 practical figures in 60 minutes.



Wilmington, Del Feb 4, 1887

William Woville

Bot of Warren Woodlawn

30 bush. White Winter Wheat @ \$1.20	\$36.00
10 bush. Western White Rye @ 70¢	7.00
5 bush. White Western Corn @ 60¢	3.00
Recd Payment	\$46.00
Warren Woodlawn	

Written by  
Huntsinger

Percy Williams To Warren Young Dr.

40 bush. Western Wheat @ \$1.10	\$44.00
30 bush. White Rye @ 90¢	27.00
Received Payment	\$71.00
Warren Young	

By Huntsinger.  
Aug. 18, 1887.

Writing from the pen of E. M. Huntsinger, New York City.



Valparaiso, Ind. Jan. 21, '87.

Seven months after date I  
promise to pay Henry C. Smith  
or order, Nine Million Dollars.  
value received. O. M. Hammond.

This specimen of business writing  
was executed with a coarse pen at  
a high rate of speed.

Would a business man paying  
One Thousand Dollars or more per  
year for my services, prefer that I  
use a finer pen, and put on some  
fine hair lines and shades for the  
sake of beauty and to the detriment  
of speed?

Rapidly yours  
G. M. Palmer.

This is a fair sample of my rapid  
business writing. written with a  
coarse pen and straight holder  
E. F. Quintal.



Brooklyn N.Y. Apr. 2  
 W. Palmer  
 Cedar Rapids. Iowa.  
 Dear Sir.

The "Guide" is received. It  
 is a gem of the 1st. water. May success  
 reward your efforts

Fraternally. S. J. Gutchess.

A B C D E F G H I  
 J K L M N O P Q R  
 S T U V W X Y Z

F. H. Crandle.  
 Dixon, Ill. *RECEIVED*  
 1883

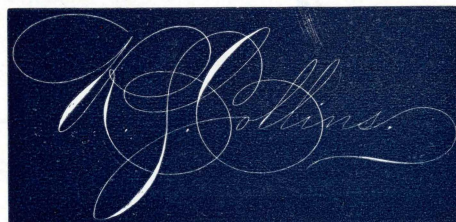




Los Angeles, Cal.



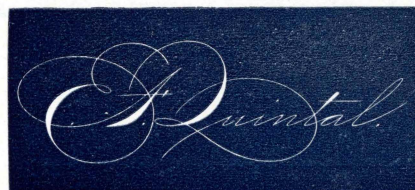
Wichita, Kansas.



Knoxville, Tenn.



Valparaiso, Ind.



Green Bay, Wis.



Los Angeles, Cal.



New York City.



Utica, N. Y.



Providence, R. I.



Columbus, Ohio.

Signatures of a few leading Penmen.









Off-hand flourishing is one of the most fascinating branches of penmanship when learned, and it is not difficult to learn. It is almost indispensable to the teacher of penmanship, and especially is this true of the itinerant teacher. A skillful specimen of off-hand flourishing placed by the side of a fine oil painting will receive much the greater amount of attention.

This branch of penmanship seems to have always been popular with writing masters. Among the many old English works on penmanship we have from time to time examined, flourished designs have occupied a conspicuous place.

Business and ornamental penmanship should be treated as two separate branches.

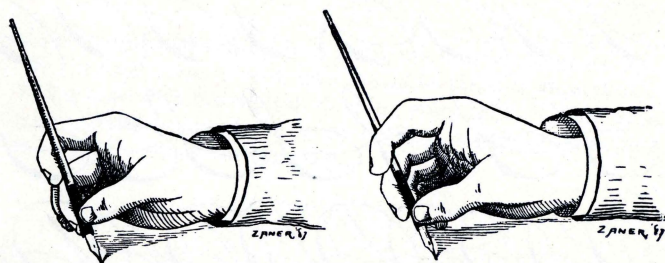
In business penmanship legibility and speed are the chief requirements, but in ornamental penmanship the effect is the important requisite.

While we have many fine American flourishers, we have many who flourish simply to flourish, and whose work does not, and cannot, command the admiration of anyone, whose eye has been properly trained in the intricacies of this branch of penmanship.

Skillful flourishing is not necessarily elaborate flourishing, and those of our penmen whose work in this line has been the most sought after and admired, have been those who have studied simplicity.

Among the young penmen whose flourishing has attracted attention, and elicited words of praise on all sides no one stands out more prominently at the present time, than Prof. C. P. Zaner. This gentleman has, by hard work, careful study and practice, placed himself among the foremost flourishers of to-day. His designs are original and are not overdone, which cannot be said of much of the flourishing that we see.

The above are, we think, sufficient reasons for illustrating this course in flourishing with many of his designs.



POSITION OF THE HANDS.

Above are given the two positions used in flourishing. Either one may be considered a good position, as some of our best flourishers use the first one given, while others equally as good, use the second.

In flourishing, the long, sweeping curves are made with the whole arm movement, while the short, filling in strokes can be made to better advantage with the muscular movement. In using either movement, the sides of the third and fourth fingers should at all times rest on the paper.

In the whole arm movement, the entire arm is lifted from the table and the only rest is that given by the third and fourth fingers.

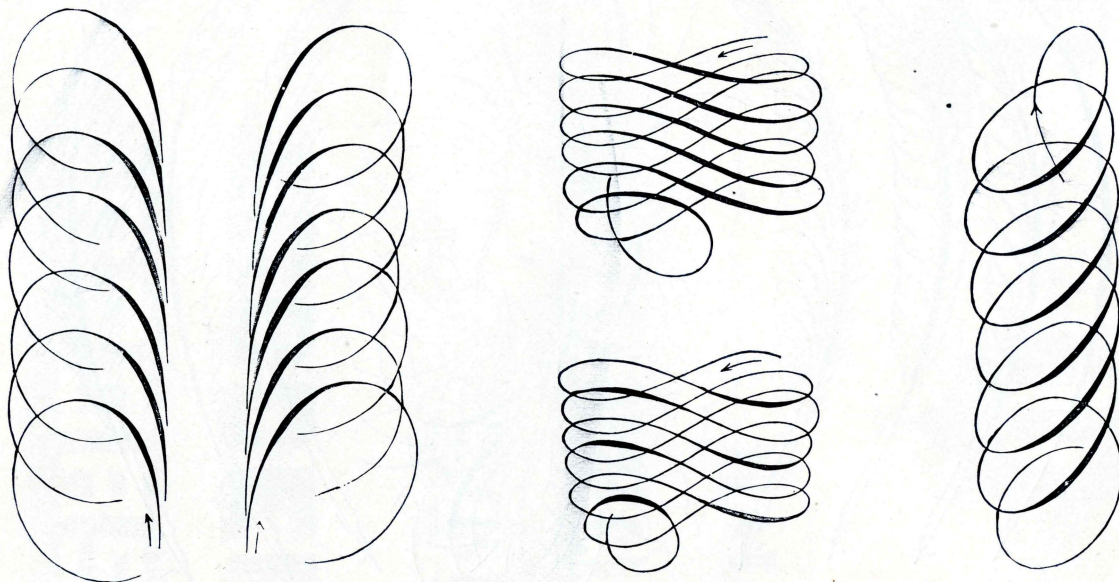
The pen is held in such a position that both nibs press the paper and spread evenly when making strokes from the body, and all shaded strokes should be made in this way.

The position of the paper should be changed to suit the strokes, and in this way the position of the hand and pen remains unchanged.



## EXERCISES FOR PRACTICE.

If practiced with a quick, light stroke, and until mastered, the following exercises will serve as a good foundation. Use the whole arm movement for the exercises.

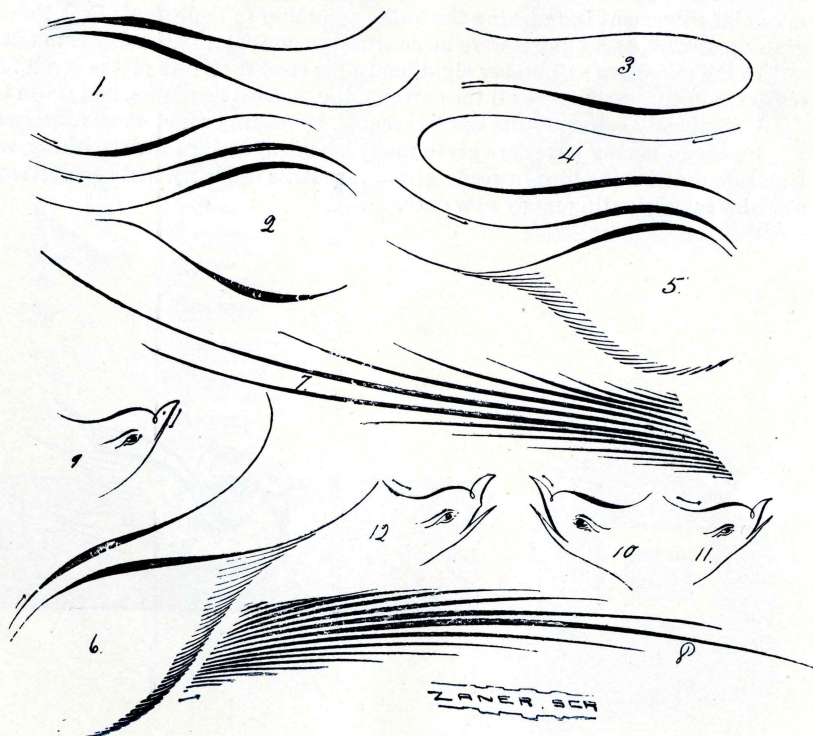


The parts of birds in the following copy, were photo-engraved from pen and ink copy executed by C. P. Zaner, and when these strokes are so thoroughly mastered that they can be made, as well as the copy, the student will be prepared for almost any flourished design.

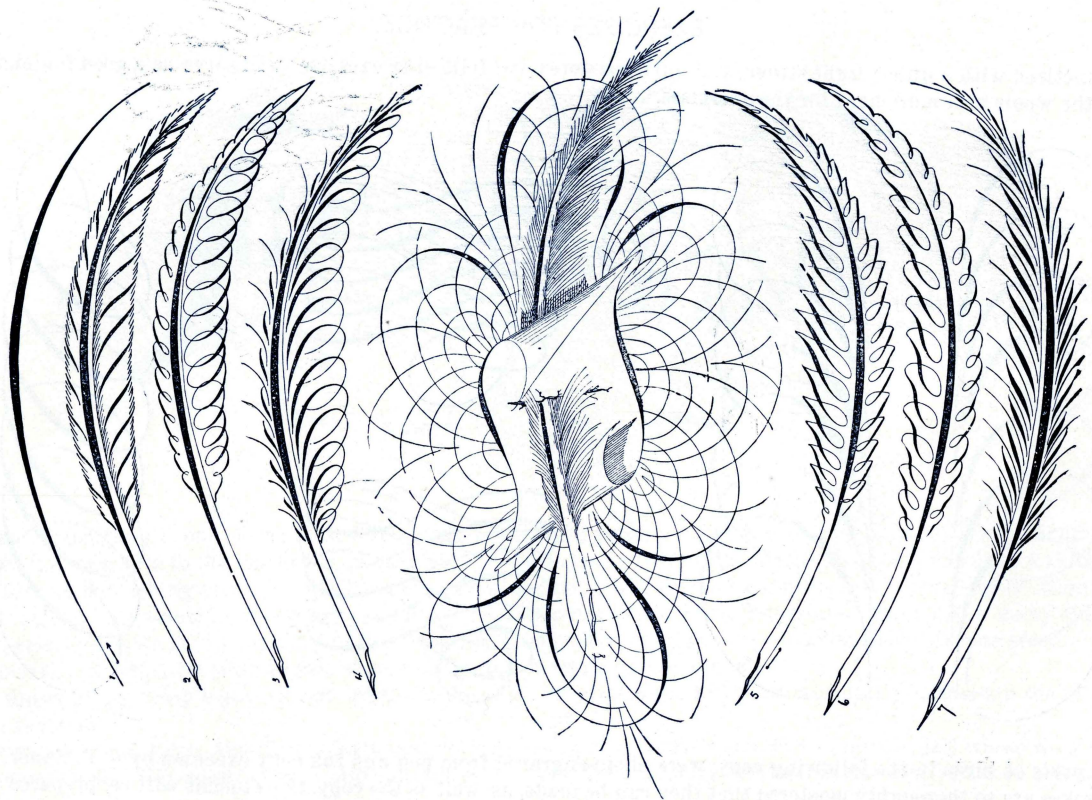
Begin with No. 1, and throw the strokes directly from the body with the whole-arm movement. Notice carefully that the heaviest part of the shade is nearest the beginning end, while in No. 2, it is the reverse. Make the shades as uniform as possible and see that they increase and diminish so as to appear smooth and delicate. No's 3 and 4 should be practiced next with good speed so that the lines will look smooth and strong. Make the first two strokes of No. 5 with the whole-arm movement and finish the feather strokes with the muscular movement.

Reverse the paper to make No. 7. This form will seem difficult at first but with a rapid, muscular movement it can be mastered. No. 8 requires the same speed and care as No. 7. No. 9 is the most difficult form we have as yet had. Make several pages of the head and bill stroke rapidly. Do not be afraid of making it too well. Take the holder in the position for writing to finish No's. 9, 11 and 12. Study the eye carefully and make it in the center of the head.

The following flourished quills were also executed by the nimble pen of Prof. Zaner, and in photo-engraving were reduced one-third from the original copy.





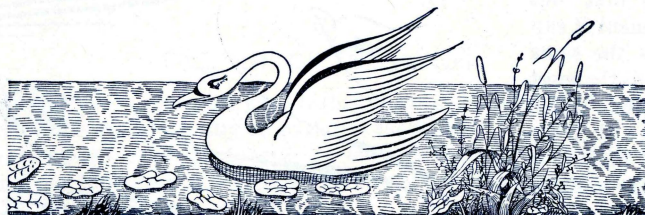


In beginning these exercises make a number of pages of number one, with the whole-arm movement. To make it well, requires force. In number two the upper stroke should be made with a slow muscular movement. Use the whole-arm or muscular movement in finishing the quills according to their size. Prof. Zaner tells us, that, with the exception of the beginning strokes, these quills were made with the muscular movement throughout.

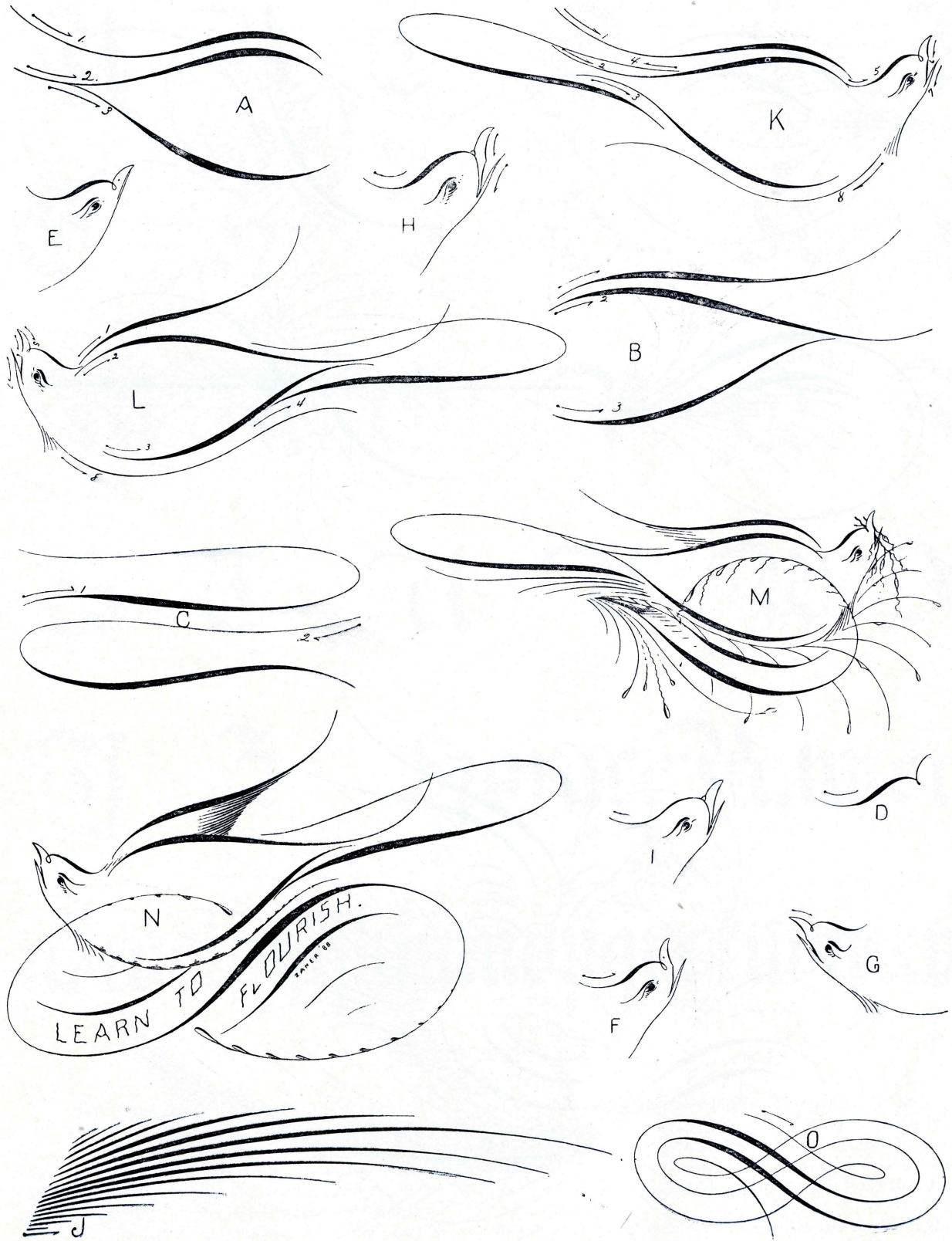
In the execution of number eight, make the shaded strokes of the scroll first, finish the right side of the scroll, and then make the quill. Now make all the surrounding shaded flourishes, and finish by filling in with the light lines.

Undoubtedly better results can be secured, by making all of these exercises larger than the copies.

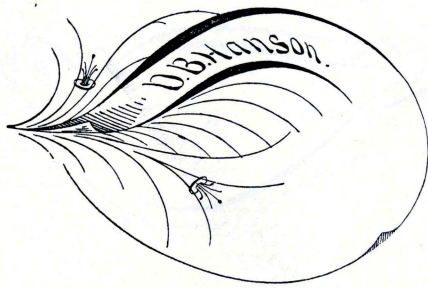
On the following pages are given many beautiful designs in flourishing, and by studying the designs carefully and putting into practice the hints already given, very little difficulty will be experienced in making them, and making them well- and also in originating many new ones.



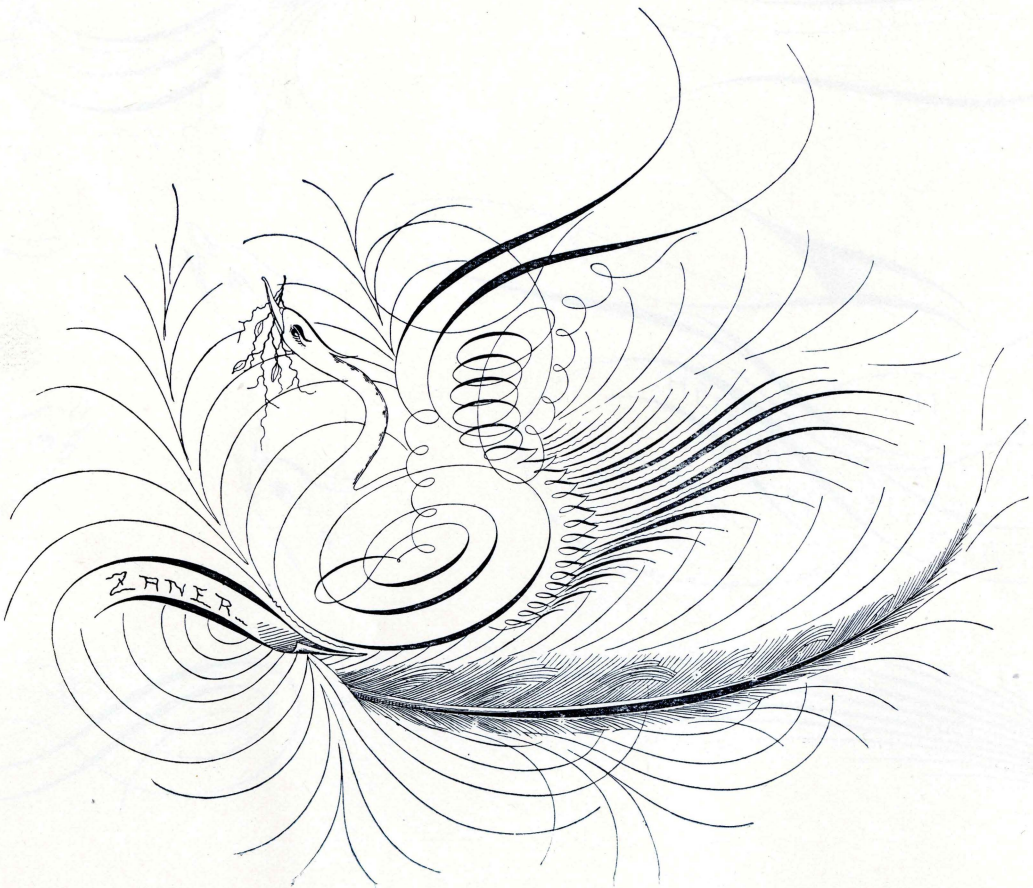
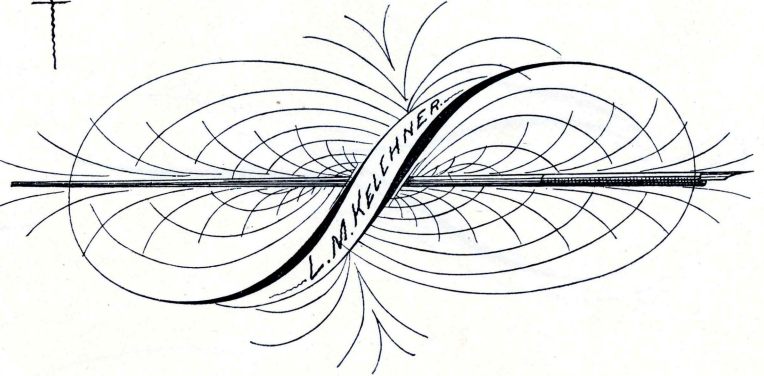
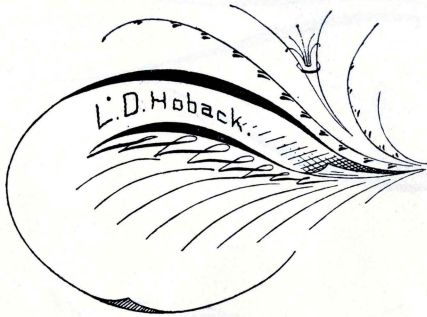
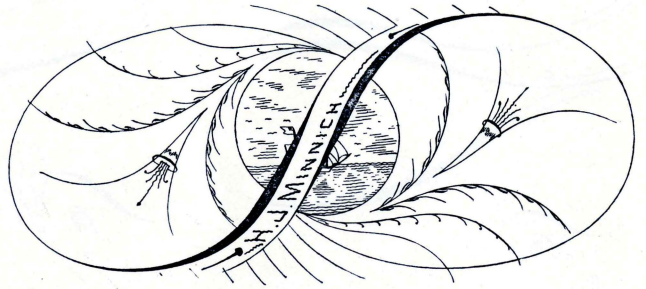




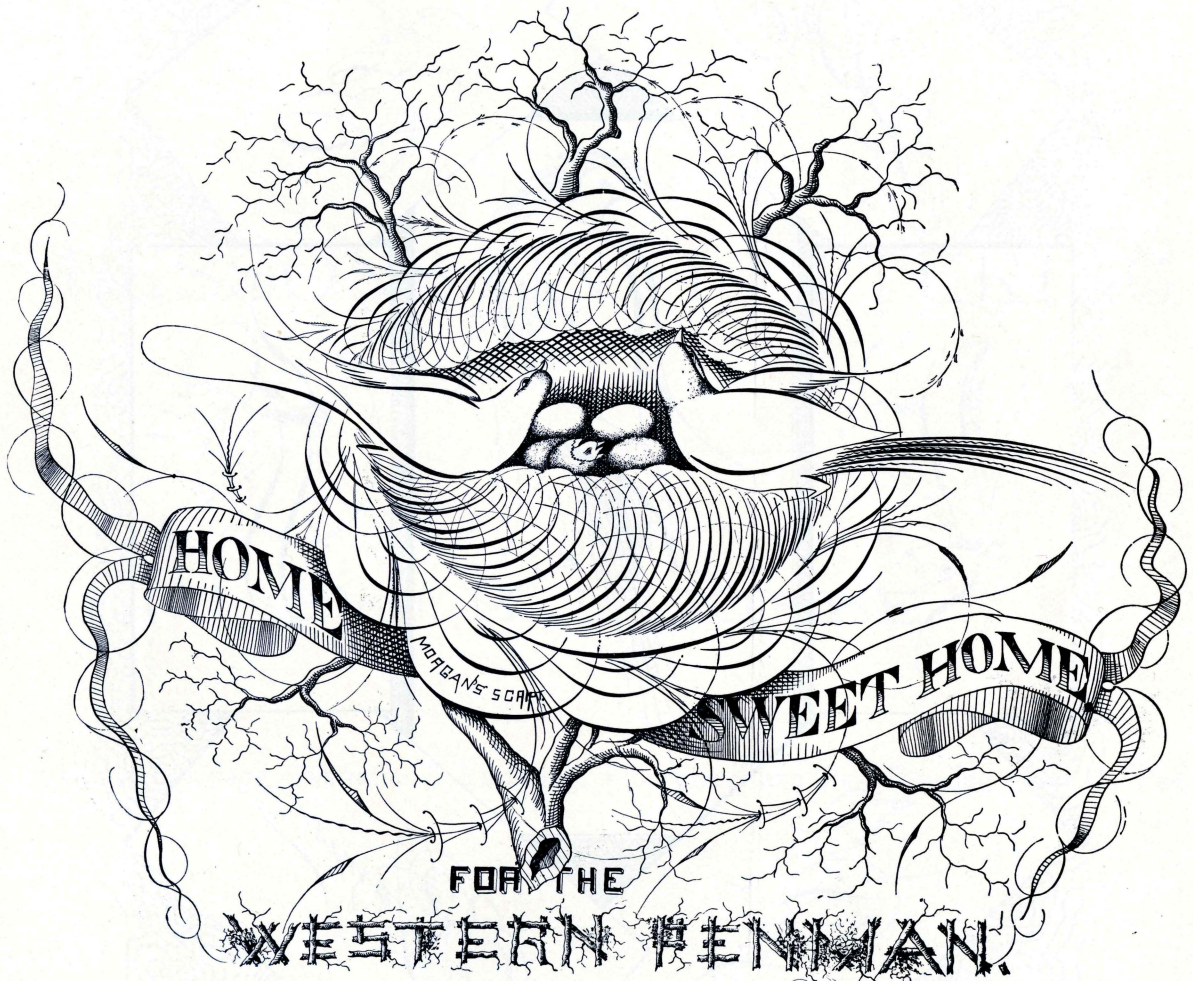




CARD  
DESIGNS  
'87  
ZANER



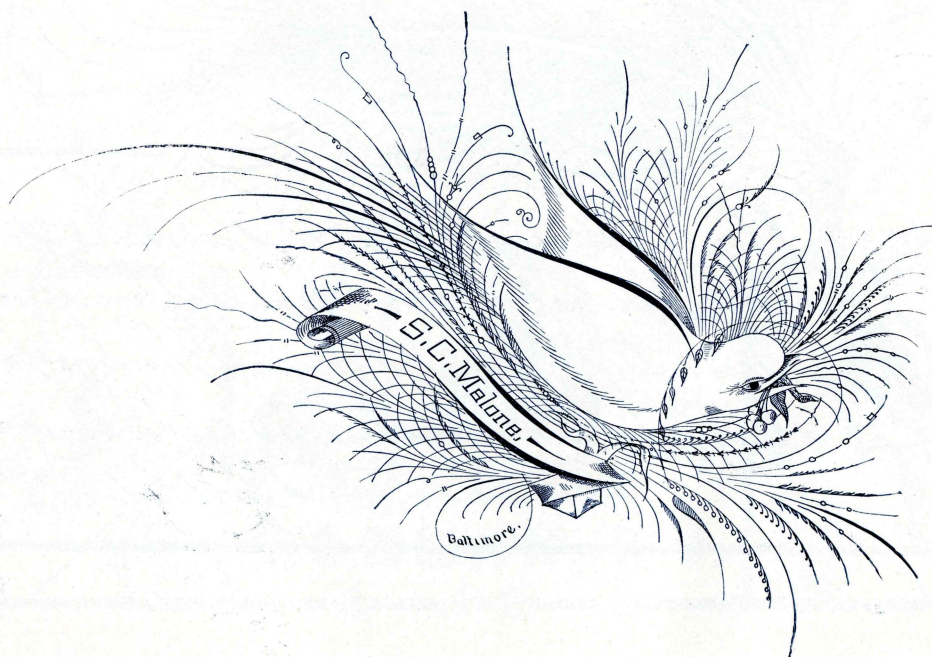
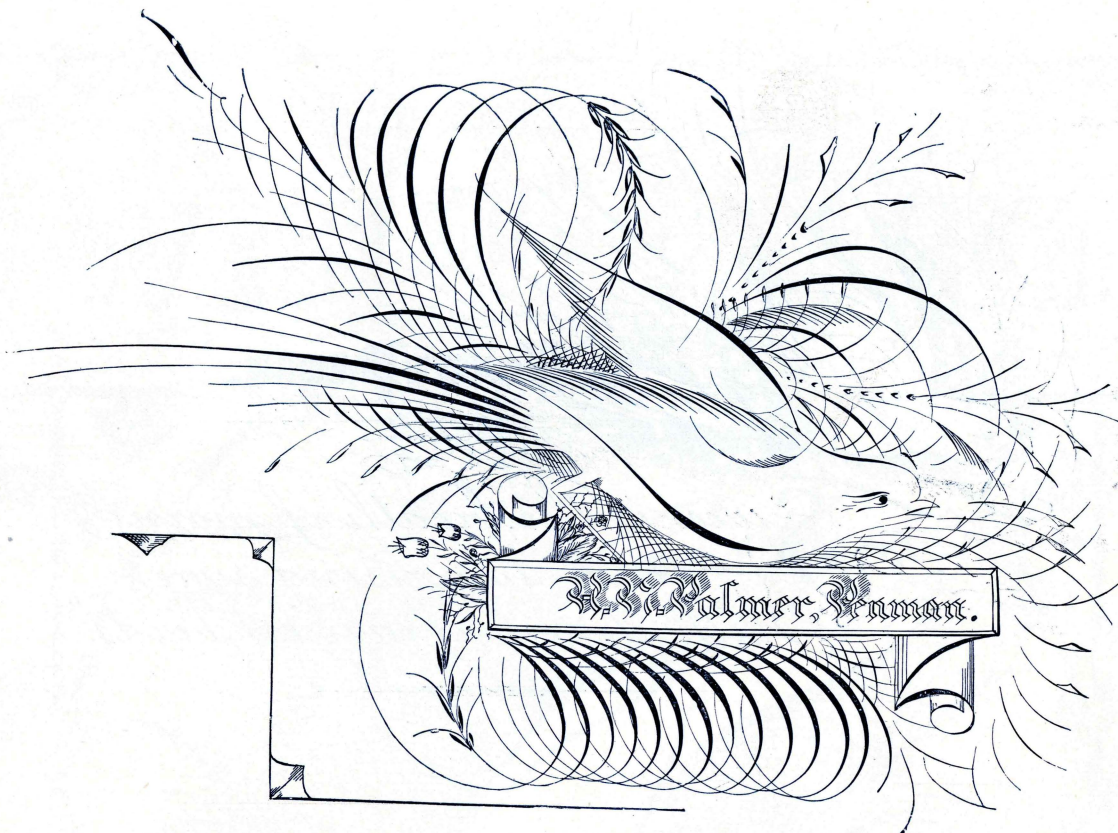




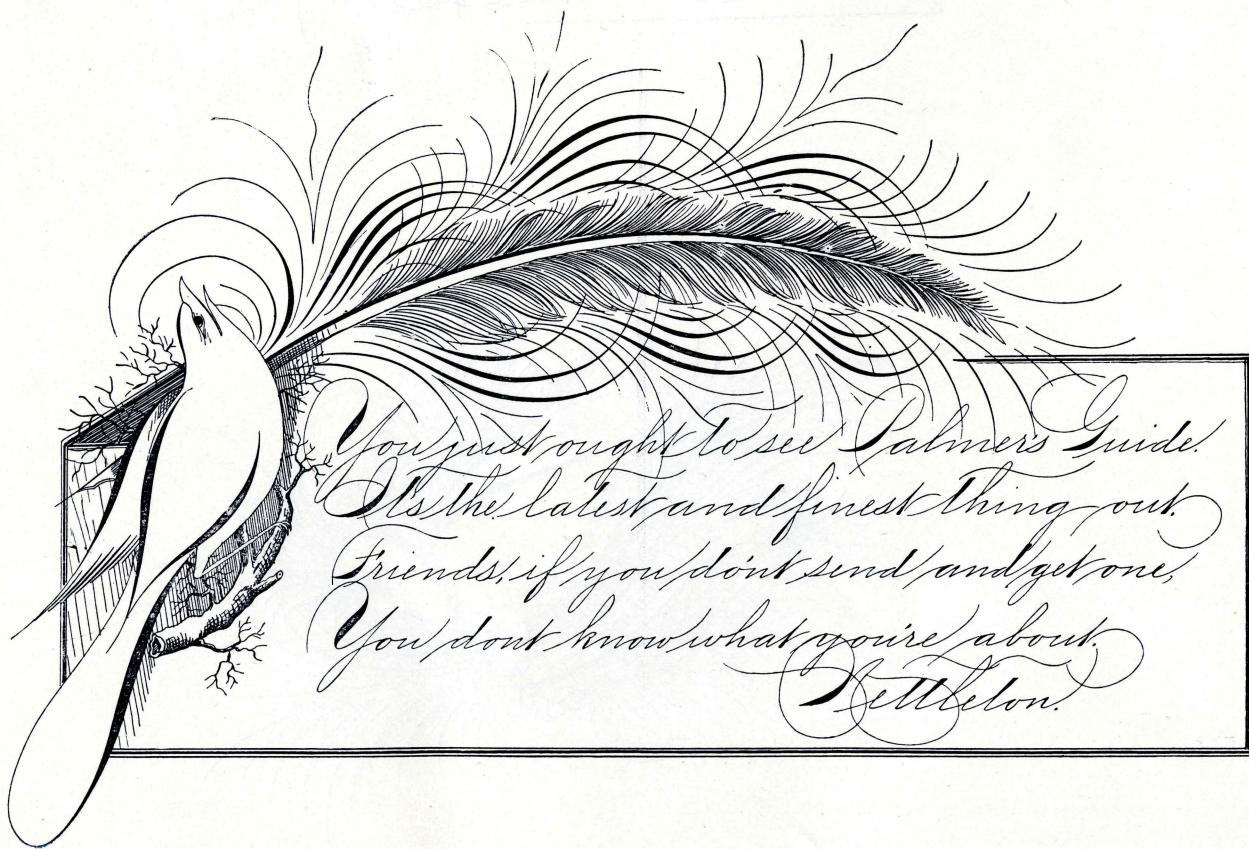
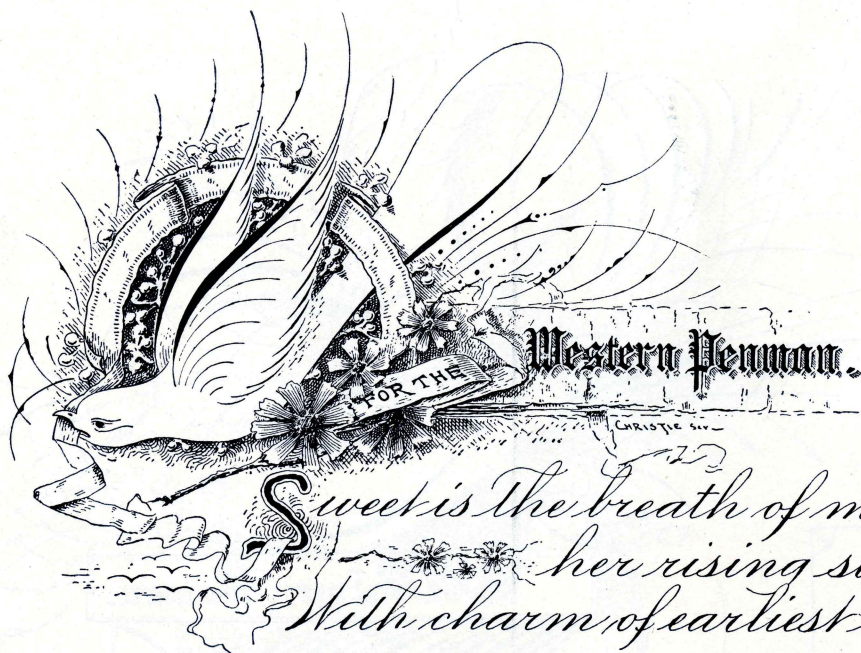




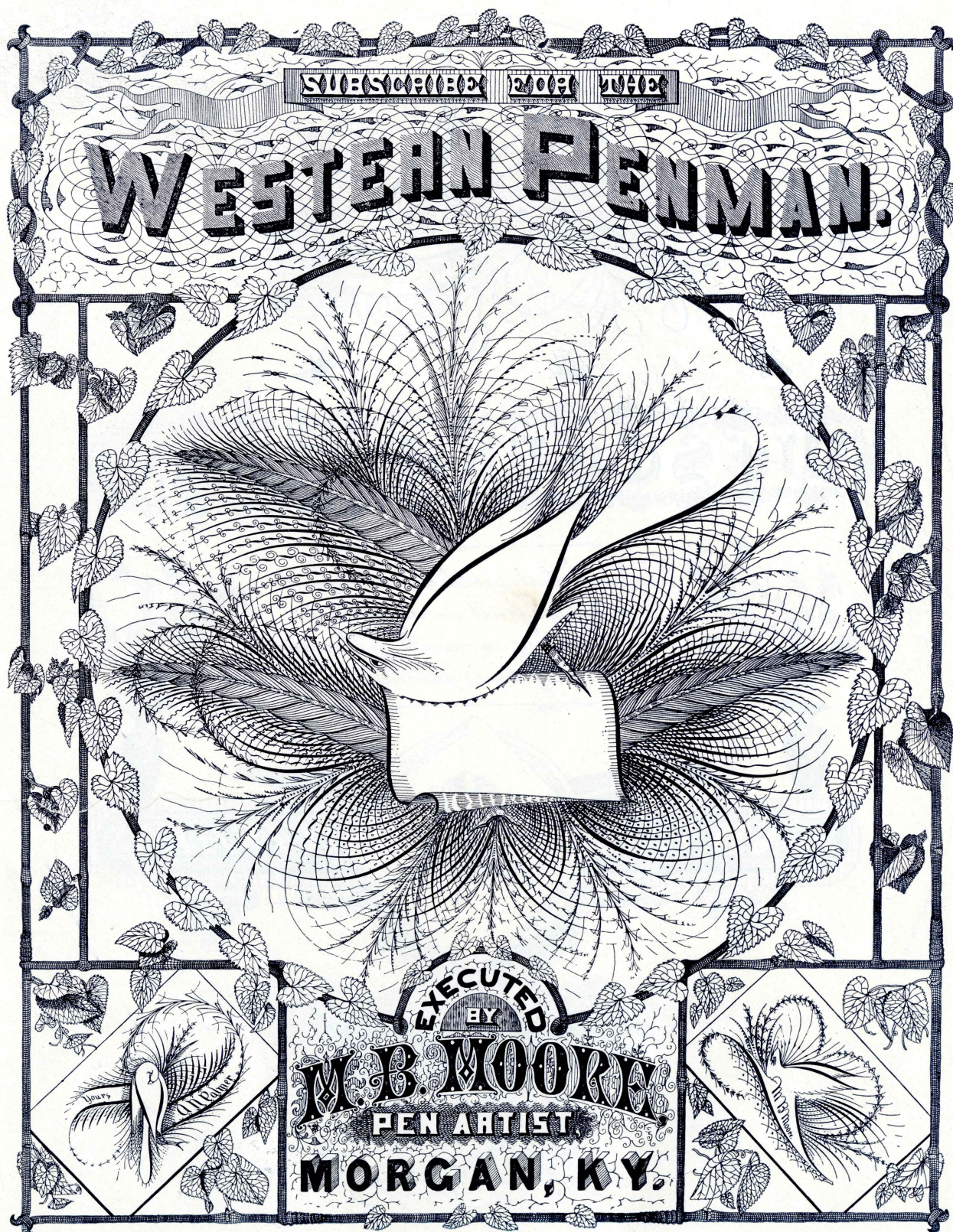




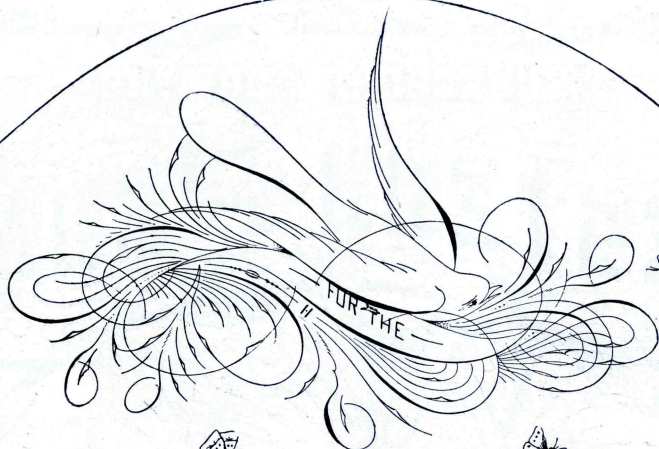












# WESTERN PENMAN



*Our whitest pearl we never find;  
Our ripest fruit we never reach;  
The flowering moments of the mind  
Drop half their petals in our speech.*

Holmes



AND BES

WISHES



Compliments

With a Pen  
by  
C. H. Gimmiq



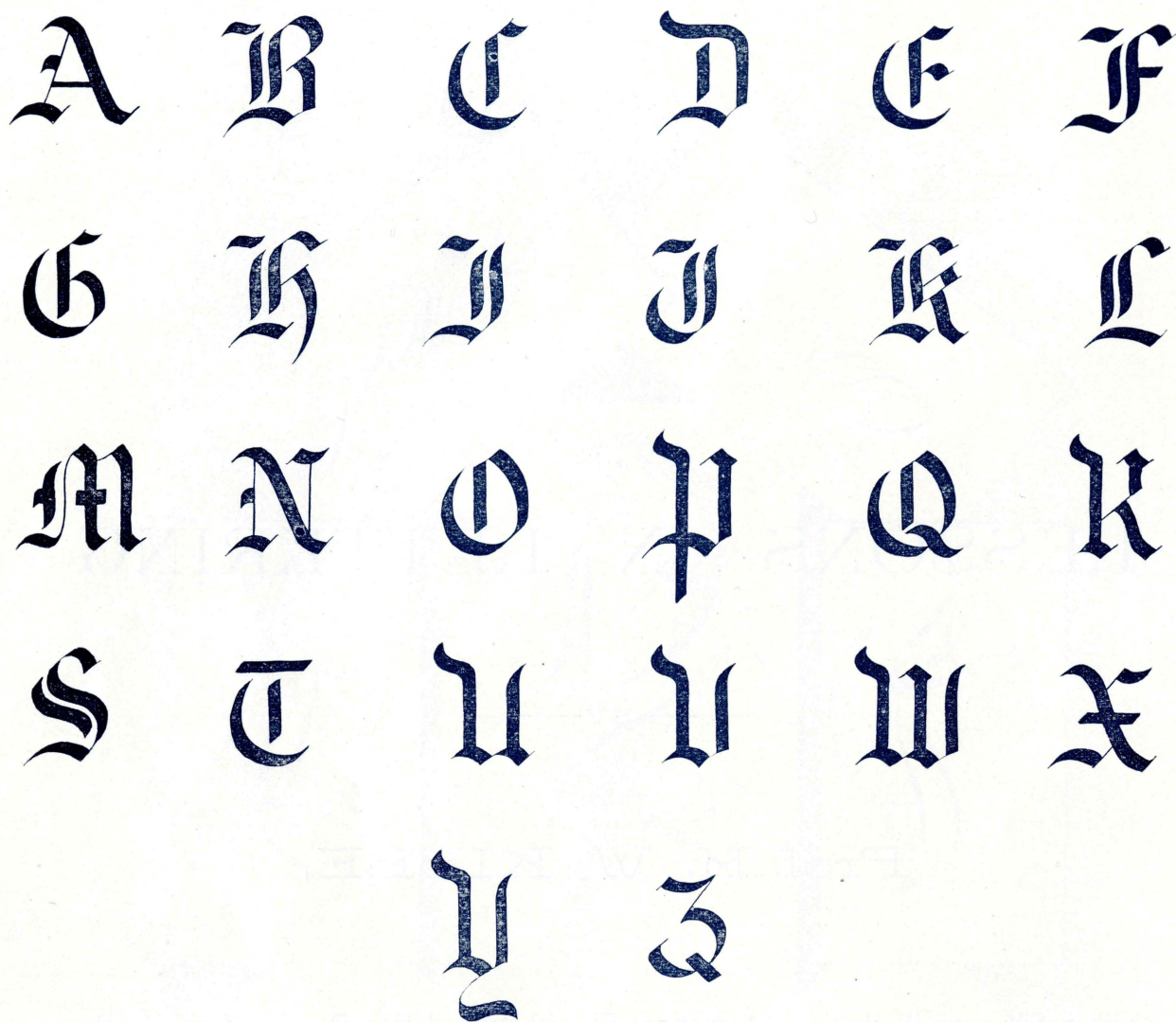
# LESSONS IN LETTERING

—BY—

Prof. M. W. KIBBE,

With a full page illustration in Lettering, Flourishing and Pen Drawing from his Pen.





abcdefghijklmnopqrstuvwxyz  
KIBBE.

## Old English.

### INSTRUCTIONS.

This style of lettering is made the same as German Text, the form only, being changed somewhat. One of the half-moon principles which gives students some trouble in G. T. does not occur, and the serpentine principle does not stand with points to a line drawn at right angles from base, and in the small letters angles are substituted for turns. This style of O. E. is nearly as rapidly made as G. T., but may be made very elaborate. German Text is better suited for filling diplomas and in all places where a graceful, easily and quickly executed letter is demanded.



A B C D E F  
 G H I J K L  
 M N O P Q R  
 S T U V W X  
 Y Z Horace Walmer.

a b c d e f g h i j k l m n o p q r s t u v w x y z

KIBBE.

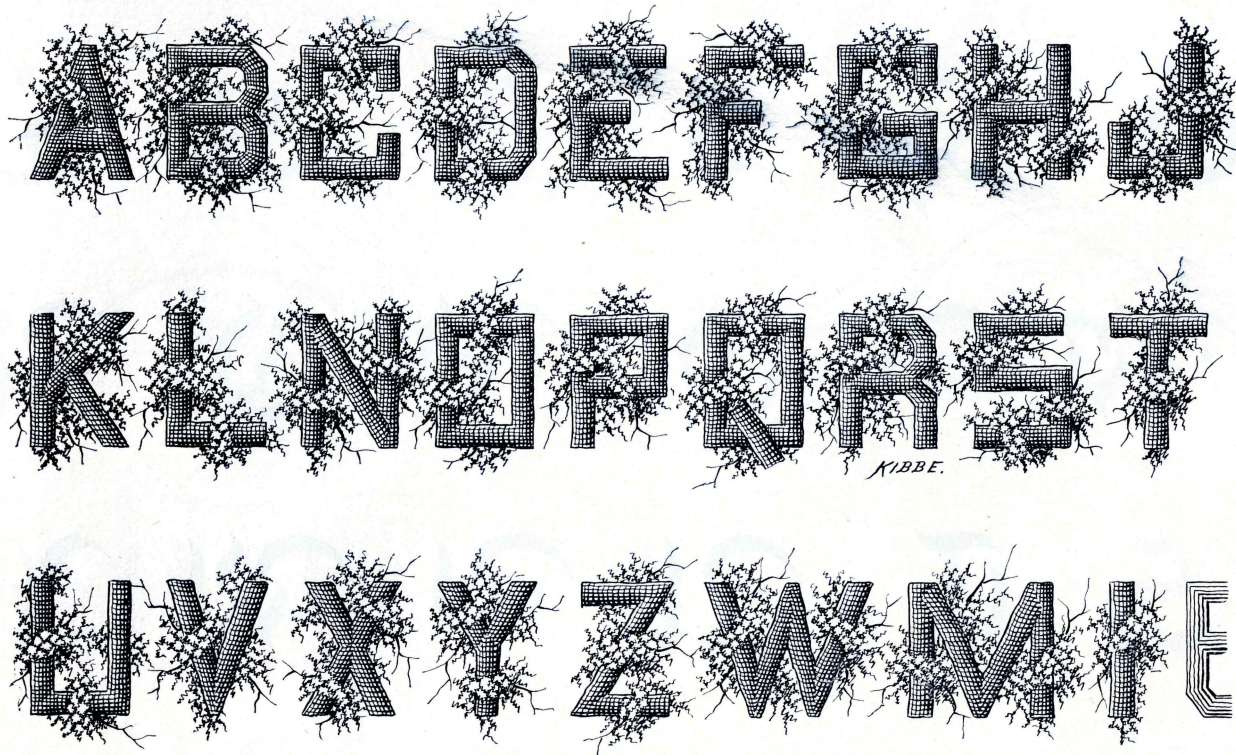
German Text.

# INSTRUCTIONS.

Rule three pencil lines as follows: first top line, then head-line one-fourth inch below, then base line one-half inch below head-line. The capitals b, f, h, k, and l, extend from base line to top line, d and t to a point half way between head and top line, g, p, q and y one-fourth inch below base line, and the other letters just fill the space between base and head line. The h and j may be made short below base line the same as t and d are above head line. The half-moon principle which occurs in A, B, M, N, P, R, U, V, W and Y should commence on head line curve upward to top line and finish a little below head line.

The serpentine principle in A joined to the half-moon, and which occurs in nearly all the capitals, should be made so that its two points just touch a line running up at right angles from base line. The exceptions to this rule are in the last strokes of V and W. All hair lines and round dots are made with a common pen, a Soennecken No. 1, broad point being used for the main strokes. Hold the broad pen nearly vertical.



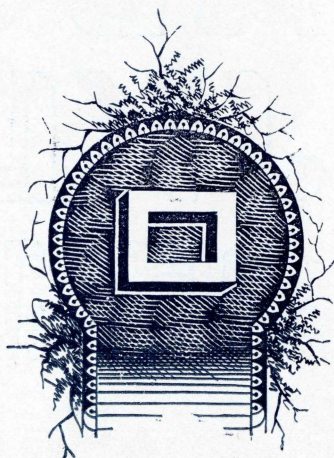
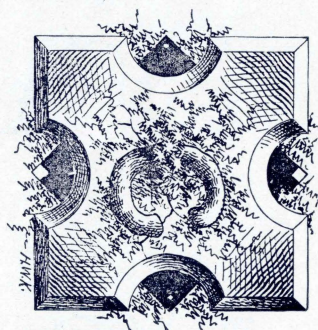
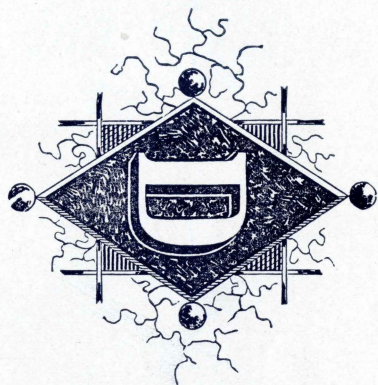
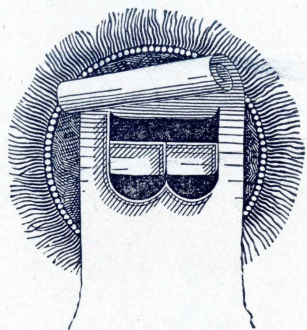


## Rustic Letters.

### INSTRUCTIONS.

Outline the letter complete with the pencil, then follow with pen and ink, leaving openings wherever foliage is to appear in front of a letter. Commence the foliage with a zigzag line about one-eighth of an inch long, join another to the first at a sharp angle and so continue until the desired effect is produced. Portions of the foliage should be made dark to prevent it appearing flat. After making the foliage, lay in the long shade lines on the letters, regular but rough, commencing with light, *strong* lines on the left and upper sides, making them heavier and closer as the right and bottom sides are approached. See manner of laying in the long lines. When the first lines are dry, put on the cross lines, shading on the right and lower sides. Use India ink ground so that the hair lines dry perfectly black. A good effect can not be produced with brown lines.





# HALF BLOCK:

A B C D E F G H I J K L M N O P Q R

S T U V W X Y Z,

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z



This specimen of back-hand lettering was executed with a double pointed pen the name of which is L. Goewaecken's. 30. Lettering like this is easily mastered and rapidly executed.

Strokes for Practice

ॐ नमो भगवते वासुदेवाय

Erasmus Truly

Abner

Cedar Rapids Iowa, March 2, 1888.

## 2-TINTED BLOCK:

A B C D E F G H I

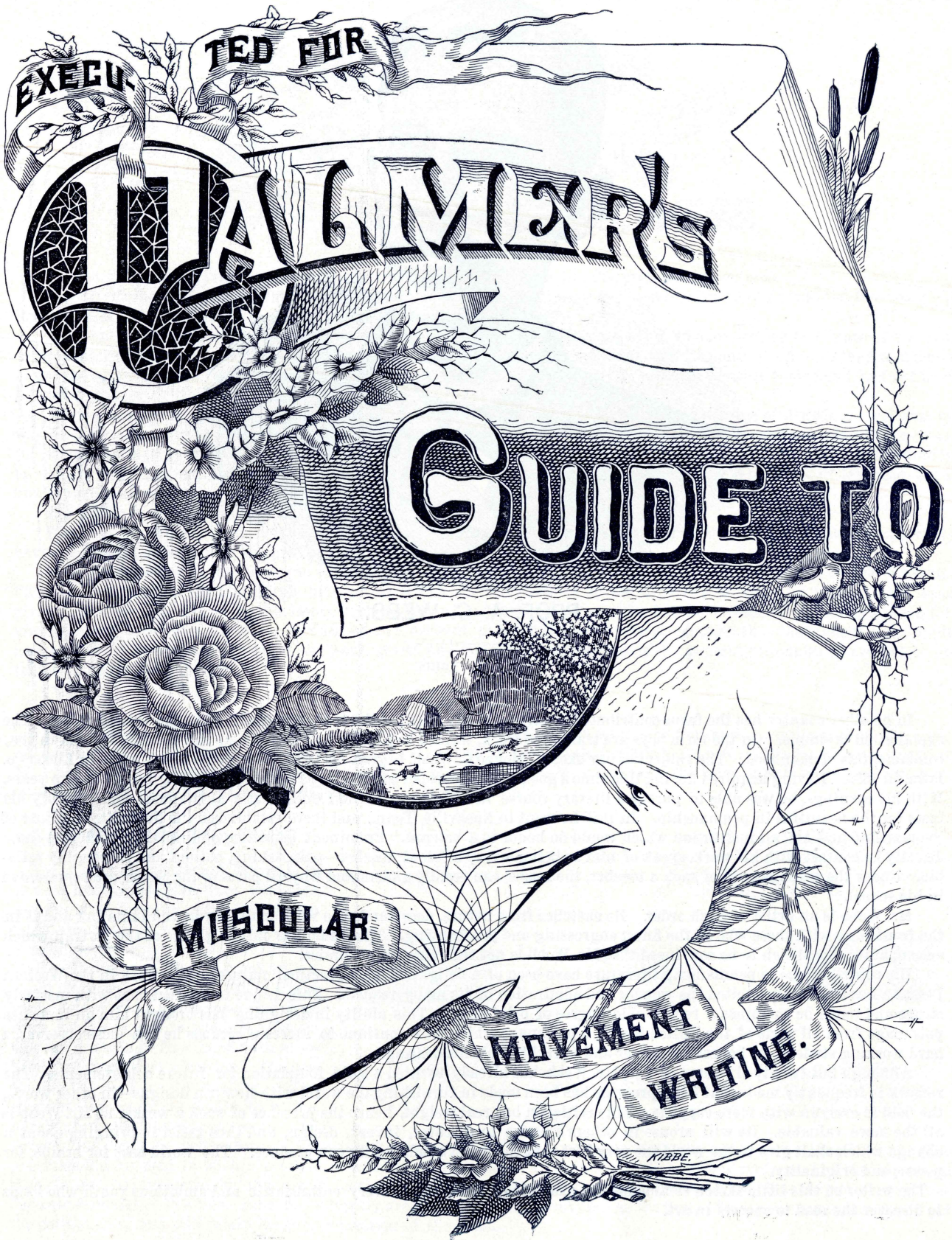
J K L M N O P Q R

S T U V W X Y Z

Sample 87

GRAND, '87.









PROF. A. C. WEBB.

BY W. N. FERRIS.

In no other country has the farm contributed so largely to the ranks of the truly successful as in the United States. The explanation is simple. On the farm boys are trained to work, trained to practice self-denial and self-control, trained in the fundamentals of manhood. The subject of our sketch, Alonzo C. Webb, began his twenty-one years of farm life in Lucas Co. Iowa, in 1859. Having acquired during this time a good common school education, he set about teaching for about two years. With his earnings, he was able to pursue a literary course in a Western Normal College and at the same time gratify his taste for the beautiful in penmanship. In 1885 he went to Nashville, Tenn., and there established the Nashville Institute of Penmanship and Art, an institution which would do honor to a veteran. Prominent educators of Nashville, who have come directly in contact with his work, speak of him as being a very efficient teacher—painstaking, patient and thoroughly reliable. Under the management of such a teacher, the reader can readily understand why all parts of the South are represented in his school.

Mr. Webb is an artist of high order. He sketches from nature, does handsome work with crayon and india ink and is in the front rank with those who do the finest engrossing and pen drawing. The reader has only to glance at the portrait which accompanies this sketch to be convinced that Mr. Webb is not receiving undue praise.

His contributions to penmanship literature have been of a delightful and practical nature. His work in the *Western Penman* has invariably excited the wonder and admiration of its many readers. This is due to the fact that with masterly stroke and touch he combines a remarkable degree of originality. This ability in designing has brought him an immense patronage from all parts of the United States, a patronage which will continue to increase because he is a close observer, a hard working student, an honest advertiser and upright in all his dealings.

Although but twenty-six years of age, Mr. Webb has already secured a solid foundation for future achievements. The remark is frequently made that little progress has been made in furnishing the world with new pen designs—in other words, the field is overrun with mere copyists. This criticism has real weight, hence the presence of such a worker as Mr. Webb is all the more valuable. He will arouse in others a desire to discover, invent, design, and thus assist in bringing about a change which shall give to the world the very best that the artist's individuality can produce. The world asks for brains, for power, and originality.

The writer of this little sketch commends the example of Mr. Webb to every enthusiastic and ambitious youth who longs to discover the road to success in art.





Within the past few years a comparatively new field has been opened to the professional penman.

The art of photo-engraving which requires that an original drawing be first made with pen and ink, has to a great extent, taken the place of the more tedious process of engraving on wood.

As a consequence, there has been created a demand for persons of artistic ability, who are skilled in the use of the pen. A great many persons are able to draw with pencil or paint in oil or water colors a beautiful picture, but were they to attempt to get the same in shape for the engraver by making a pen drawing of it, they would fail, because their hand had not been trained to the use of the pen.

A few years ago it was not considered of any importance for a penman to have a knowledge of drawing. All that he was supposed to possess was the ability to write a plain hand, and dash off a few specimens of flourishing. But the successful penman of to-day is the one who is able to execute any kind of work his patrons may desire, and if he possess the ability to execute creditable specimens of pen drawing, he will find it not only a pleasant addition to his stock of learning, but a profitable one as well.

The public is not slow to show its appreciation of true merit.

Who can master the clear cut lines and firm regular strokes so necessary in pen drawing, so well as the person already having complete command of the pen in plain writing and flourishing.

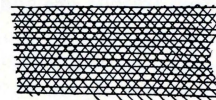
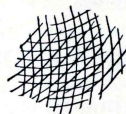
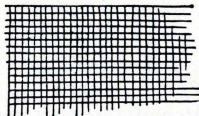
We shall endeavor in this lesson to carry out the same principle that has always been characteristic of the WESTERN PENMAN, that is, the plain and simple manner in which the instructions in the different branches of the art have been given. We shall aim to give in this lesson such copies and instructions as one who has never studied pen drawing can follow from the principles to the more finished and difficult parts of the work. To accomplish this, the student must apply himself faithfully to the first part of the work given, and must thoroughly master the general principles of art before attempting anything elaborate.

## MATERIALS.

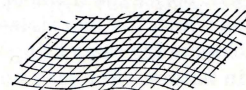
In this work, as in plain writing, it is impossible to obtain good results with poor material. For beginning the work, all that is necessary is a good grade of unruled paper, a stick of good black India ink, pens (Gillott's No. 303 or Spencerian No. 1 are good,) a lead pencil, an eraser and your outfit is complete. As we advance in the work it will be necessary to have some additional materials which we will mention in their proper place.

## ELEMENTARY PRACTICE.

One of the most important things is to be able to draw parallel lines with ease and rapidity, forming what is called a tint. On this page we give several exercises showing different styles of tinting. The copies were made free-hand with a rapid movement. You will notice slight variations of width in the spaces between lines, which is due to the fact that no one can draw lines free hand with absolutely mathematical precision. The pen should be held as in writing. The straight line exercises should be with a purely forearm movement, while the curved lines can be better formed by using the fingers slightly in connection with the movement of the forearm. The paper should be held in such a position as will enable the strokes to be made with a sliding movement of the hand from right to left, as indicated by the arrow in the first exercise; though it is sometimes necessary that they be made in the opposite direction. The lines running obliquely are made in the same manner as the first. Turn your paper in order to get the correct slant and still retain the proper position of the hand.



*Free Hand Strokes*  
by A. Webb





Notice the direction taken by the different sets of lines, and the angles formed by the crossings. Lines crossing each other so as to cause diamond shaped spaces give a more pleasing effect than when crossing too nearly at right angles, or when running too nearly in the same direction. Make the curved lines with the same freedom of movement that the others require. Remember to turn your paper to give the direction of the stroke. The long compound curves in the last exercise were not made with a single stroke. Make the middle curve first, then join the curved ends to it. A thorough drill on these exercises is very necessary. Until you have fairly mastered them, it is useless for you to attempt anything more difficult in the way of pen drawing.

## OUTLINES.

Before we begin work with the pen, the main outlines of the drawing should be placed on the paper in their proper positions in pencil. It is very necessary that we have good outlines; that is, that whatever we are going to draw, should have a form something like its appearance in nature. One should not attempt to originate until he has had some practice in copying. There are hundreds of beautiful drawings in books and papers which can be copied with pen and ink, and which will afford excellent practice for the beginner.

The best way to get your outline is by sketching free hand.

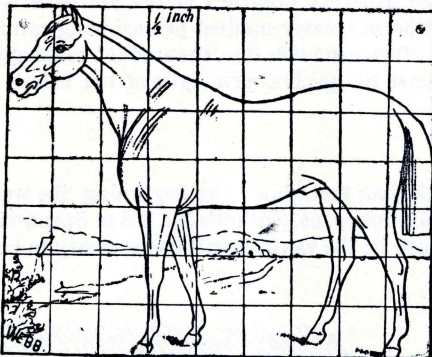
This requires skill and takes considerable practice before one is able to do anything like accurate work.

Any one who can learn to write can learn something of free hand drawing, and when once acquired it is a source of great satisfaction to the possessor.

Practice on simple designs at first. Copy pictures of birds, animals, trees, etc., from books or papers. Sketch simple figures from nature, and you will find that increased practice gives increased ability, and soon you will be able to make free-hand the outlines of anything you wish to imitate.

When you desire your drawing to be the same size as the original, a convenient way to get your outline is to lay over the picture you are to copy a sheet of transparent paper. With your pencil trace over the outlines as seen through the thin paper. Blacken with your pencil the reverse side of the sheet on which you have made your outline, and with the black side down, place it over the sheet on which you want your drawing. Go over the outlines again with a pencil or a pointed stick and the correct outlines will be transferred to the sheet of paper underneath.

When you want your drawing either larger or smaller than the one you are copying, a method may be used which we can explain better by noticing the following cut.



Suppose we have a picture of a horse three and one half, by four and one half inches, and we wish to make one twice the length and breadth of the copy. Draw pencil lines across the copy one half inch apart as shown in the drawing. Then lay off on your paper an equal number of one inch squares. By observing where the different parts of the animal cross the pencil lines on the small picture, you can easily locate the same point on your enlarged plan. Locate the ears, feet, knees, chest and other prominent points by placing dots in the proper places. If you use care in connecting these points with lines, you will have little difficulty in getting a good outline.

After you have your outline complete, erase the lines which form the squares and correct any errors which your eye may discover.

By increasing or diminishing the size of the squares on the blank paper, drawings may be enlarged or reduced to any desired proportion, by this method.

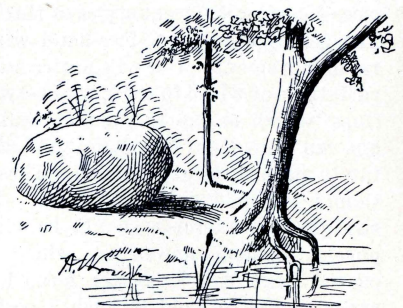
The pantagraph is a convenient mechanical instrument which enlarges or reduces drawings with tolerable accuracy, and a great many so called artists depend upon it altogether for their outlines, but there is nothing that will take the place of a well trained eye and a skillful hand.

## LIGHT AND SHADE.

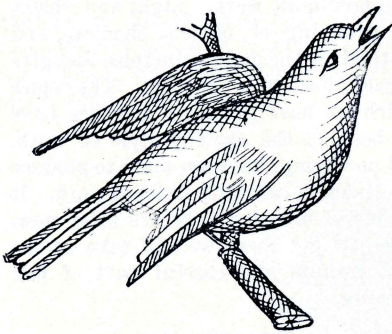
A drawing may be correct in outline and the execution of the work good, yet, if proper attention is not given to light and shade, the result will be bad. If you will notice the trunk of a tree when the sun is shining, you will see that the side on which the sun strikes appears light, while the opposite side is dark. You will observe the same thing true with a post, a stone, a man, a bird, or any other object in nature. You may understand this better by referring to the following cut:

The light is supposed to come from the left and above, or the upper left hand corner of the picture. This causes the left side of each figure represented to be light. It is the gradual changing from light to dark that gives the roundness to the larger tree. This effect is produced by making the strokes heavier and closer together as you approach the dark side of the object. The dark shade toward the top part of the tree is caused by the foliage falling upon that part.

You will find in a stone a good example of cross hatching.







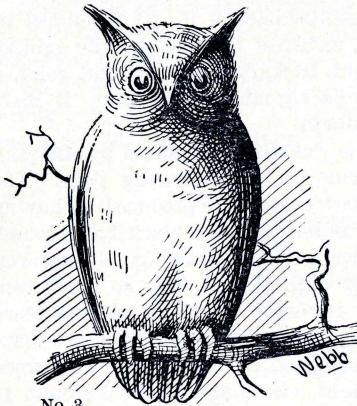
No. 1.

In practicing these, first sketch the outlines with a lead pencil. Any one with artistic talent enough to make a capital O can do this. Make them a little larger than the copy at first, then with the pen put in the shades with a firm, clear stroke, with the movement as explained under the head of elementary practice.

Suppose we draw a bird and finish it by cross hatching it all the way around without any regard to which part should be shaded, and which light. You will see that the effect is not the most pleasing.

One would suppose from his general appearance (See No. 1) that he had finally

succeeded in capturing some penman's two legged butterfly after a hard chase, and had just discovered in trying to swallow it that it wouldn't go down. By comparing this with Nos. 2 and 3, in which the light and shade are properly arranged, you will see the importance of a knowledge of this part of the work.

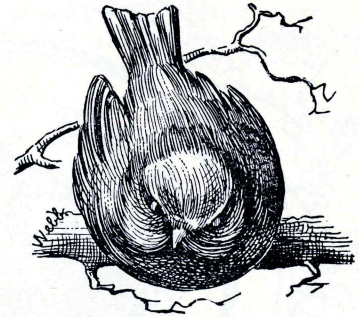


No. 3.

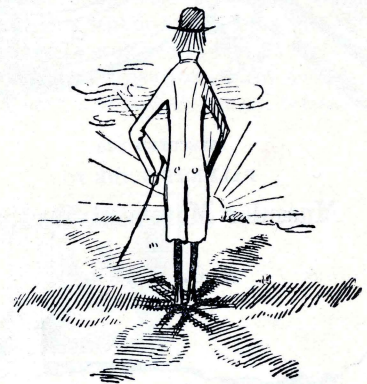
The light may be represented as coming from any direction, but in most drawings it is better to represent it as coming from either the upper or lower left hand corners of the picture.

Fix in your mind the point from which the light is supposed to come, and leave the side of all objects next to that point lighter than the opposite, unless there is something intervening which would cut off the light from them.

It is as unnatural to have all sides of an object shaded alike as it is to represent a man in broad daylight casting a half dozen shadows in as many different



No. 2.



directions. The accompanying bird, No. 3, is made entirely with curved lines. In sketching it with the pencil, notice how the two sides balance. After you have a pretty fair outline, go over it with the pen, noticing that the light side is made with short broken lines, which gives a more feathery appearance than if it were made with a continuous line. Observe the directions of the lines in cross hatching. Practice this with the same persistence that you would a lesson in plain writing, and you will find that pen drawing is not so difficult as you thought.

## SHADOWS.

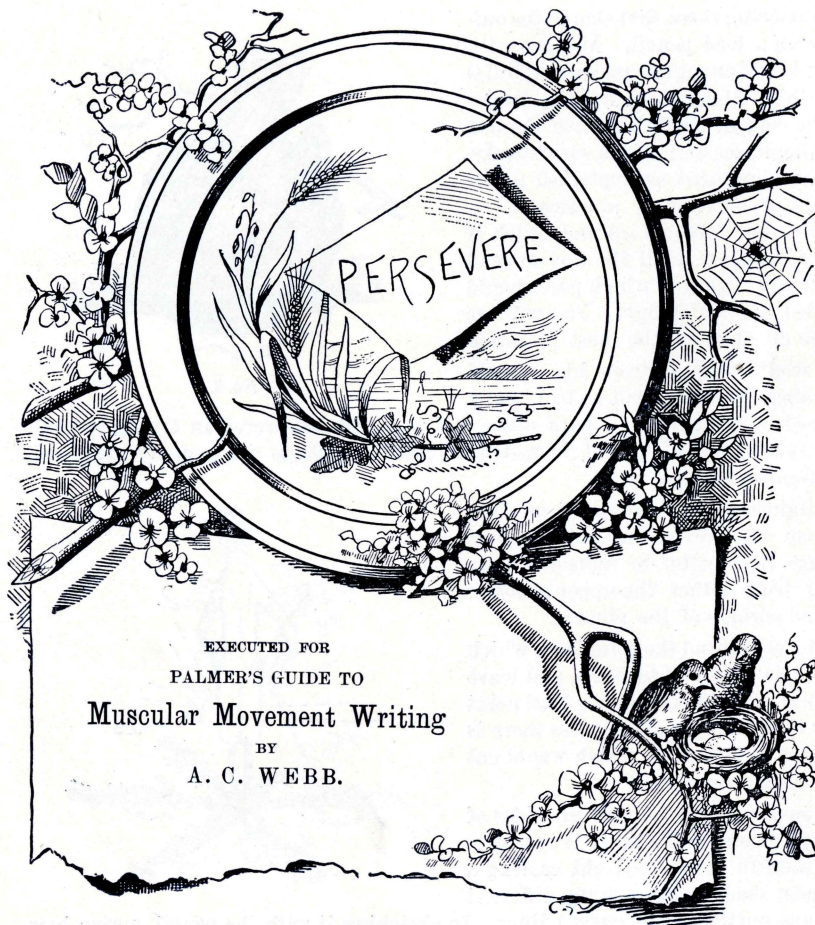
Every object unless transparent casts a shadow in a direction opposite to that from which the light comes. Without shadows a drawing would present a very flat, unnatural appearance. It is the shadow of the small sheet in the center of the drawing on the following page that causes it to appear to be out and away from the paper on which the drawing is made. We have the same effect in the lower part of the design under the ragged edge of the lower sheet of paper. You will also observe the shadows of the branches and blossoms where they cover the other parts of the drawing.

The further the shadows are away from the branches the greater will the distance appear to be between the branches and the paper. In order to get the shadows under the lower paper true to nature we tore a sheet of writing paper in a careless manner and then laid it on our desk and made a sketch of it drawing the shadows just as we saw them. In the drawing of the rabbit the light comes in from the right side of the picture which causes all the shadows to go toward the left. Have you observed the shadow of the lower part of the head on the neck, and the shadows of the legs on the ground? These are little things but it is noticing these little things that causes one to advance in the work faster than those who are less observing.

## EFFECT.

A large majority of the drawings that have appeared in the penmen's papers are lacking in this particular. The penmen, or pen artists, who execute them seem to give their whole attention to the production of accurate lines and delicate tints, endeavoring to bring out every part of their work with equal distinctness. A drawing made in this way will always have a poor effect. Though we may admire the delicate stipple work and accurate cross-hatching or tinting, yet when viewed as a whole it presents a poor appearance, because it is lacking in this particular. We have all along been trying to impress upon your minds the fact, that there are certain principles that must be mastered before one can do





even creditable work. Light and shade, the grouping of objects, shadows, and contrast are the main principles that give a good effect to a drawing. The copies which we have given for practice have all been of the sketchy style of work, and no attempt has been made to produce fine line and carefully finished work. It is general principals we are after now. When we get them, we will take up the more minute and careful part of pen drawing.

## CONTRAST.

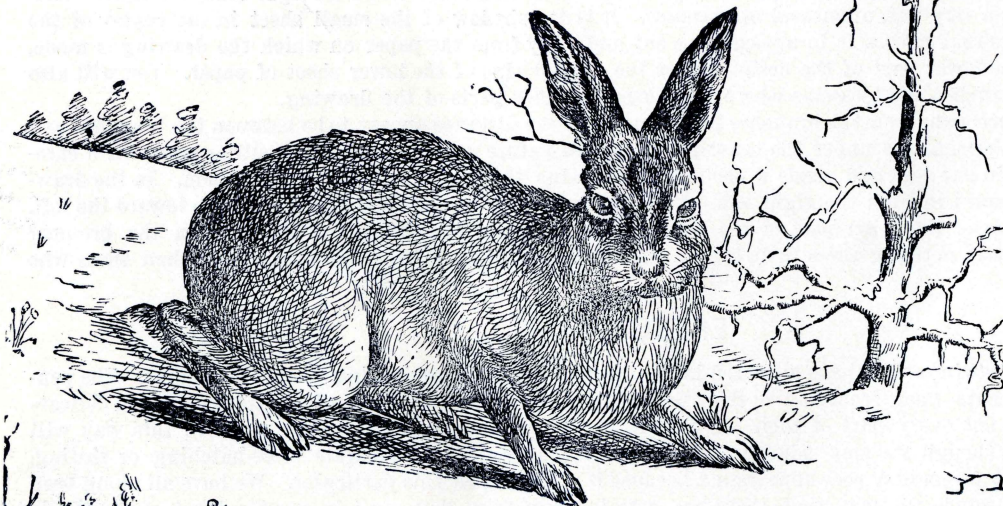
In order to bring out any part of a drawing prominently, it is important that one should have a contrast between that part of the work and whatever is represented back of it. If the object be dark, endeavor to have it come against a light background. If light color, a dark background will make it more prominent.

This you will understand by studying the cuts on the following page. The greatest contrast is produced by having pure white against a black background, as seen in the first drawing. It, however, is not necessary to have so much contrast in order to make objects show clearly. In the second cut we have less contrast, but still enough between the light letters and the background to give a pleasing effect, which is further improved by making a dark side to the letters in the middle of the word.

We could draw a light tint over the letters of the words "Pen Work" without spoiling the effect, for the contrast would still be great enough between the black background and the letters; but were we to draw the same tint over the letters in the second word, we would ruin the effect at once.

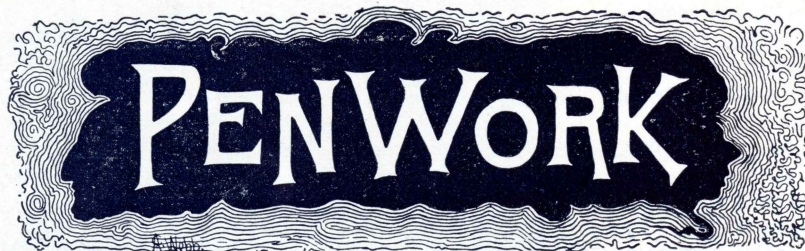
In the third cut we have still another contrast. The background is about the same tint as in the second, while the letters are black instead of white.

Lettering is a branch of pen drawing, and a person who has not a knowledge of the general principles of drawing will never be able to get up an artistic piece of





engrossing. He can only copy the work of more progressive penmen, and, as a rule, the work copied suffers at his hands. The different styles of lettering and background given under this heading, form ample material for practice in pen drawing. The original drawings were some larger than they appear here, and you will do better work by making your drawings larger than these copies.



Begin with the first cut.

Sketch the antique (some people call them crazy) letters and the outline of the background with the pencil. Then go over the same with pen and ink, making a good, strong line. No weak, scratchy-looking line will do here. After this, fill in around and between the letters solid with ink, being careful not to get over your outline. A stub pen is best for this work, as it does not scratch up the surface of the paper. When the ink is dry, add the tint of curved lines around the outside, beginning next to the black. Notice that they run parallel with the outside of the black part, and that the spaces between the lines widen as they recede from it.



The background to the first and last letters in the word "Specimens" was first made solid black. The snowflakes were then put on with white ink.

The circular background in the same drawing, as well as the one in the next, makes a good contrast with either white or black letters.

Make the inside or smaller circles, first using a combination movement of the forearm and fingers.

We think this is the most pleasing and, probably, the most difficult of the three styles given.



You see a light variation from the same, around the initial letter of the next word.

Not knowing any better name for the last, we call it a frosted background. Make groups of short parallel lines at irregular distances from each other. Go over the entire work to be covered in this way, then turn your paper so as to change the direction of the lines, and make other groups in the same manner until you have the entire background covered. Practice with ease.

You cannot originate anything very creditable until you have had some experience in copying. The observing student will find many engraved specimens of the work of the finest pen artists in the world, which, if carefully studied and copied, will give him ideas that will be of great value to him. A large proportion of the pictorial papers of to-day are indebted to the hand of the skillful pen artist for the many beautiful illustrations which they present to their readers, and you cannot afford to pass them by unnoticed.



After you can make a fair copy of some simple designs, try making some changes. Take a part of two drawings and combine them and see if you can make them harmonize. Add some of your own originality whenever you can. By working along in this way, you will soon acquire the habit of depending on yourself to a great extent. Your work may partake in part of the nature of a dozen others, and yet be a style distinctly your own.

Be careful not to get too much in one picture.

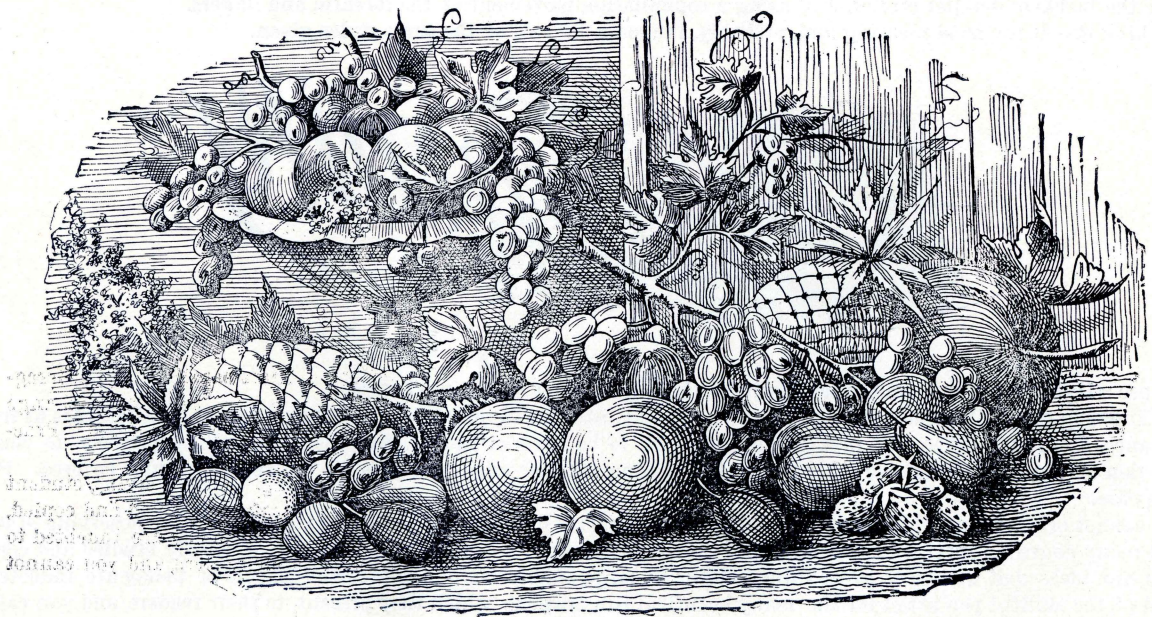
We often see excellent work spoiled by crowding too much in one design. By placing in our little rabbit picture a man with a gun and thirteen dogs, we would have the little fellow so crowded that the entire effect of the work would be lost.

Have a general idea of the design in your mind before you begin. Sketch in the principal part of the work with pencil, before you begin work with the pen.

After you have made an outline, if it does not suit you, erase and make the desired changes, or commence on a clean sheet of paper and outline again.

Do not be satisfied so long as you see where it can be improved. We frequently work an entire drawing over, in order to get some small part of the work satisfactory. It pays.

Do not get in a hurry. You cannot design and execute an elegant specimen of lettering or pen drawing in a rush. The drawing given under this heading represents one full day's work, and the border





around the full page drawing on another page, required about the same length of time. The lines forming the tint in the centre of the preceding drawing were not made with a continuous stroke across the circle, but were made in sections of about an inch in length, with a combined forearm and finger movement.

For the moon, we simply let a good sized drop of white ink fall from the point of our pen upon the proper place on the tint, which gave us the effect at once.

Tinting, done free hand, always has a better effect than that done with a ruler. If you want to spoil a good piece of drawing, give it a background of perfectly straight lines, and the work is thoroughly done. You should now have a bottle of white ink, a ruler for taking measurement, and a pair of dividers or compasses with pen and pencil points, for drawing circles.

In the following drawing you will find a variety of work, embracing in general the ground we have gone over.

Either of the two fowls in the foreground would make a good design alone. Observe how the more distant objects, are represented with fewer and lighter lines.

Always have some object, or group of objects, brought out prominently by making it with strong decided strokes, keeping the other parts of the work of secondary importance, and in some cases merely suggest the outlines as shown in the house and distant trees.

## PEN PORTRAITS.

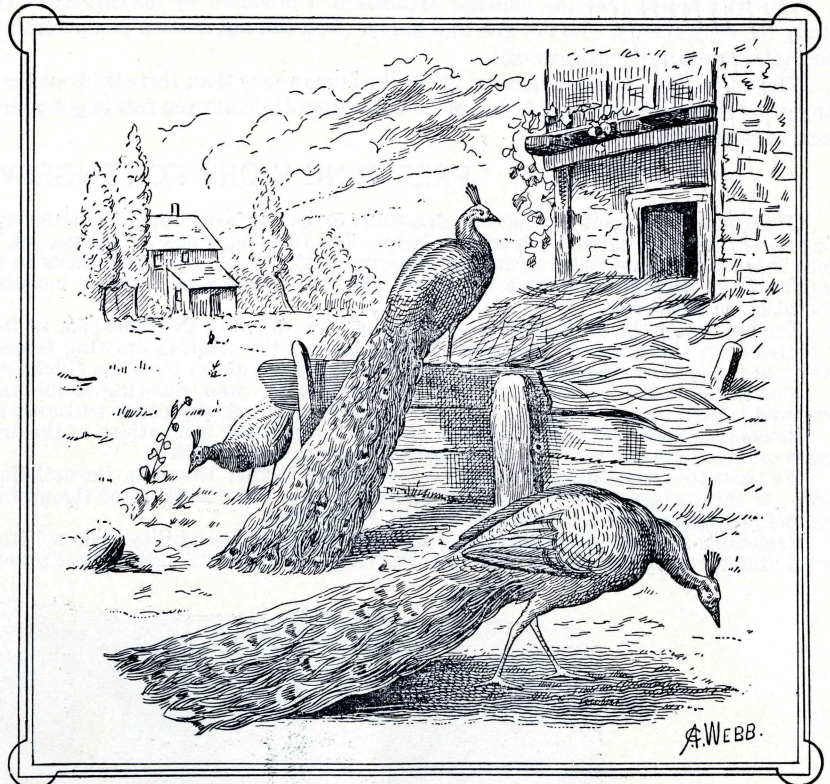
Comparatively few, who are engaged in the different branches of art, possess the ability to make good pen portraits. So few are engaged in this department of pen work, that a skilled artist in this branch alone, can command a handsome salary from any of the numerous photo-engraving establishments in the larger cities of the United States.

This work can not be learned in a day. The eye must be trained to execute with precision the minute expressions of character in the human face.

If one has had some previous experience in working portraits in crayon, it will be of great assistance to him in this work.

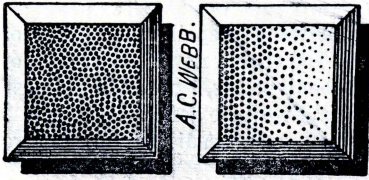
Pen portraits are made in several different styles of shading. The most effective and easiest mastered is by stippling. One style of stippling, is done by holding the pen in a nearly perpendicular position, and striking the paper in pretty much the same manner as a red headed wood pecker hammers a dead limb. The darker the shadows the more stippling they require. A more effective style of stippling is produced when the dots are laid in close together in more systematic order. We give a study of a face drawn from a small photograph executed in the last mentioned manner. Before you attempt it, you should thoroughly master the work in the following cut.

Lay off a square inch with pen or pencil. With the pen held as in writing, begin at the upper left hand corner and lay in the dots close together, as shown in the left hand figure. Make the dots as nearly round as possible. Keep them as nearly the same size and same distance apart as you can. After you have gone over the entire space in this manner, should any part of the work appear too light, it can be made darker by increasing the size of the dots in that particular part of the exercise. Do not try to get them in rows, aim only at a uniform tint throughout the space. When you have this to suit you, try the vanishing tint as shown in the other square. Begin at the darkest point and work toward the light. Notice how the dots grow gradually smaller and farther apart as they approach the right side of the square. When you have mastered these two exercises, you are ready to try your hand on a portrait.





The face given on this page, as a study, is not a very difficult one. The shadows are strong and the face has



few wrinkles. It would be better for you to make your drawing about one-third larger than the copy. Get a good pencil outline by any of the methods heretofore explained. Work the hair first. Notice the direction the different locks run, and guide your pen accordingly. Observe the parts of the hair that are left light by making the lines farther from each other.

Work the eyes very carefully with a fine pointed pen, (Gillott's 303 is good for the fine stippling) and a pen something like Spencerian No. 1, answers for the coarser shading.

You will notice that the smiling expression is produced by the corners of the mouth being carried back and upward. Study the copy closely. Do not get in a hurry. You can not make a pen portrait in the same length of time that you would dash off a screaming whippoorwill.

There is a little more expression about the human face than there is about the tail of a swan, and, consequently, it takes longer to draw one correctly. Do not be discouraged, should you fail to get your first work as good as the copy. Perseverance wins success.

### PREPARING WORK FOR ENGRAVING.

The first requirement is, that all drawings to be engraved must be perfectly black. Use a good quality of India ink. No pale or brownish colored ink will do here. The lines may be ever so fine, yet, if they are dead black, they will come out clear in the cut. Have nothing on your drawing that you do not wish to show in the engraving. Erase all pencil lines, but in doing so be careful not to take off any of the ink. Make your drawing considerably larger than you desire the plate, if you wish the best result.

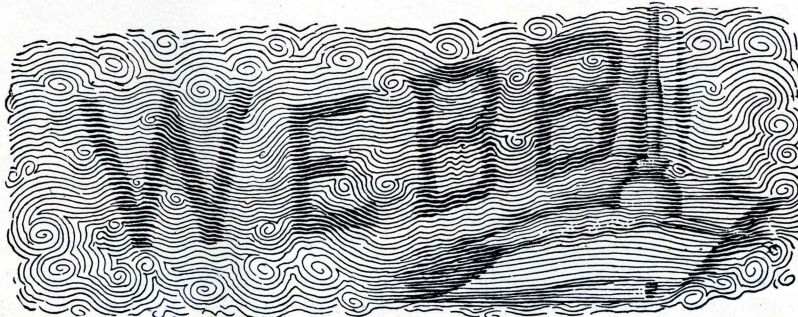
The reason for this is, that in photographing the drawing the same size as the original, the instrument has a tendency to increase the thickness of the lines, while by having the original drawing larger than the desired plate, and reducing it to the proper size, it counterbalances this and gives lines of about the same thickness as in the original drawing.

Should you want the engraving four inches in width, your drawing should not be less than six inches wide. Use good pens and paper. A good quality of bristol board is best, but any paper will answer for nearly all kinds of work.

Remember that reduction does not change the relative proportions of the drawing, and if you give in inches the size you want the plate one way the other side will take care of itself.

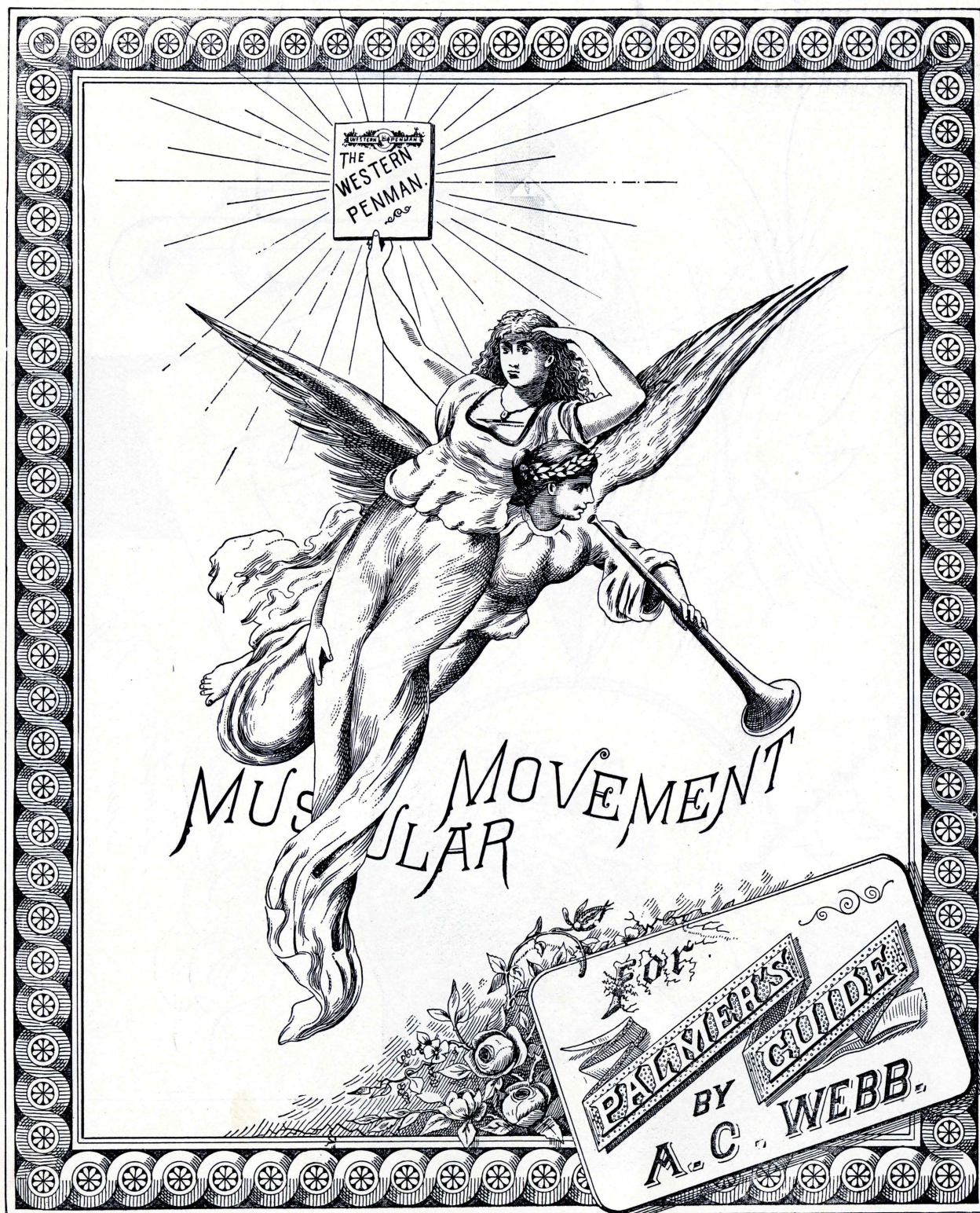
We trust that something that we have presented in this lesson on the artistic part of pen work, may be productive of good. If this causes some who are just entering upon the threshold of the profession, to become interested in this pleasing and profitable branch of pen art, we will be satisfied.

Remember that pen drawing means more than simply the ability to do a little hit or miss stippling, or copy a "Home, Sweet Home," design. Branch out! Be observing! Be earnest! Intelligent practice will be rewarded.



NASHVILLE, TENNESSEE.

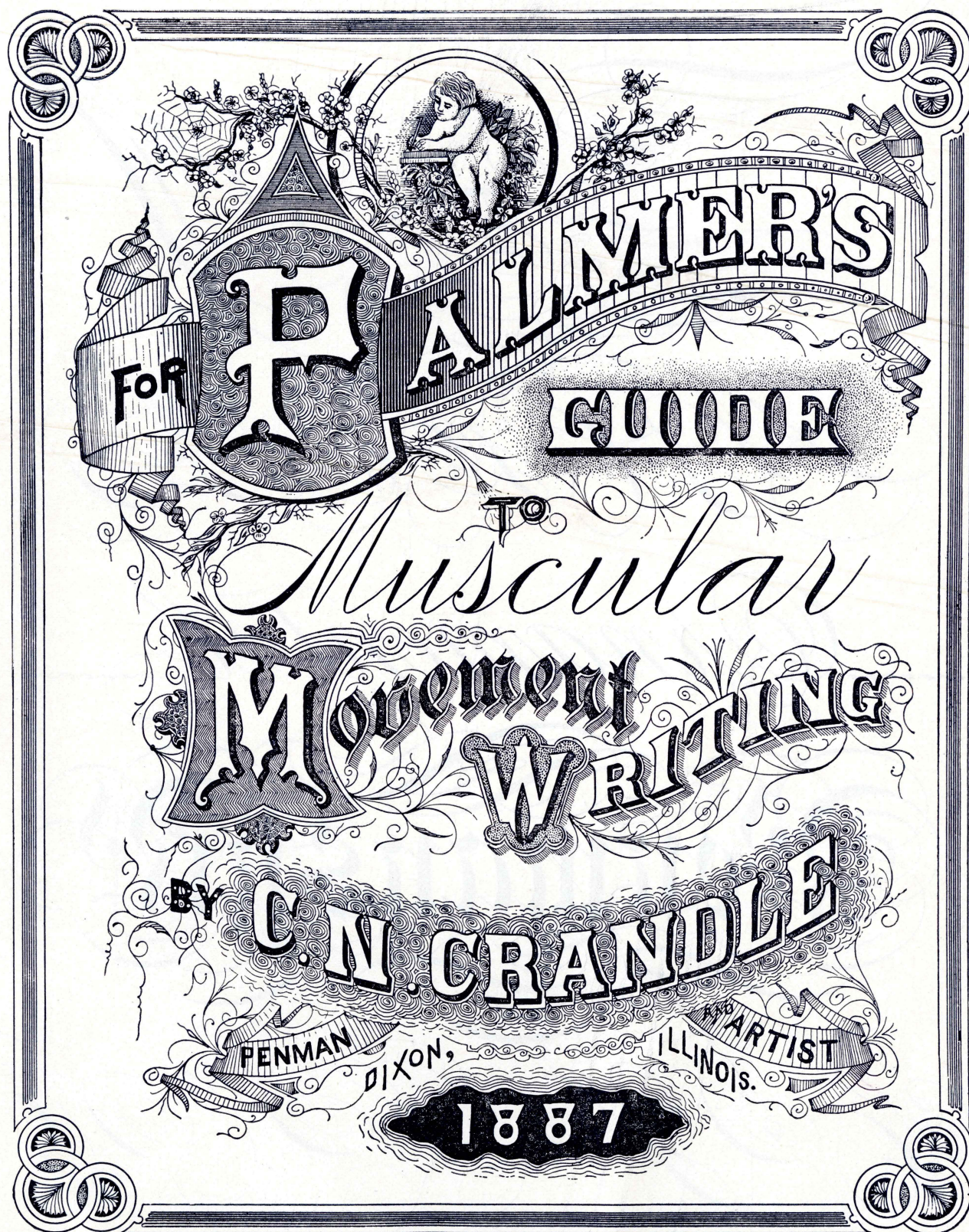




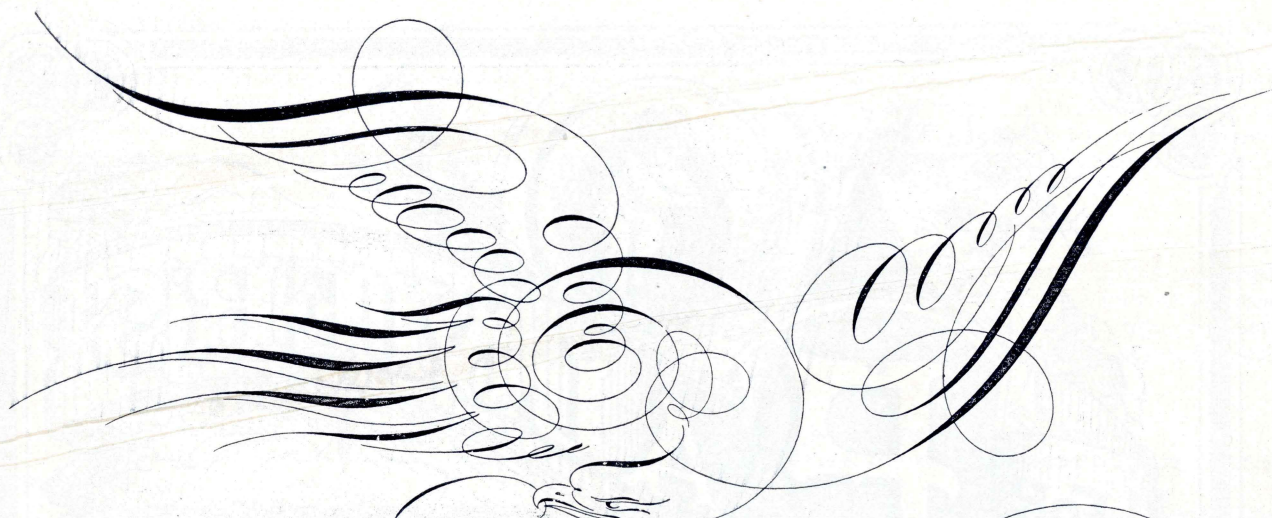












A B C D E F G

Ornamental

German's

H I J K L M N

For the Western German BY W. L. Dennis.









FRIEND PALMER,  
MAY YOU FIND BEAUTIFUL  
FLOWERS  
ALL ALONG LIFE'S PATHWAY.  
YOURS TRULY,  
E. A. MORGAN.







